x. Virgilius.

Publii Virgilii Maronis BUCOLICORUM Eclogae Decem.

THE

BUCOLICKS

OF

VIRGIL,

WITH AN

ENGLISH TRANSLATION

AND

NOTES.

By *JOHN MARTYN*, F. R. S.

Professor of BOTANY in the University of *Cambridge*.

THE SECOND EDITION.

LONDON:

Printed by *R. Reily*, for T. OSBORNE, in *Gray's-Inn*.

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THE PREFACE.

THE Feeding of cattle, how mean and contemptible ſoever it may appear to us, is very ancient; and in the moſt early ages of the world, was eſteemed to be honourable. The firſt Man was a Gardener, and a Huſbandman: and of his ſons we read, that one was a Huſbandman, and another a Shepherd *. The ſame employment ſeems to have been chiefly followed by the Patriarchs after the Flood: for we find that Abraham, who is called a mighty Prince †, was a feeder of cattle; his great wealth conſiſting in ſheep, oxen, aſſes, and camels ‖. Iſaac, Eſau, Jacob, and the reſt of his poſterity continued the ſame way of life, applying themſelves wholly to the care of their flocks and herds; with which they travelled from place to place, as they found convenience of paſturage. Moſes was tending the flock of Jethro his father-in-law, when he was called by God, and appointed to be the Deliverer

* Gen. iv. 2. † Ibid. xxiii. 6. ‖ Ibid. xii. 16.

and Prince of his people *. Hence it has been obſerved, that the employment of a ſhepherd is a ſuitable preparation to the government of a kingdom. This is confirmed, by the hiſtory of David, who was taken away from the ſheep-folds, as he was following the ewes great with young, to feed the choſen people of God †. Thus God himſelf is often compared to a ſhepherd, in holy writ ‖; and Homer, one of the moſt ancient of the prophane writers, gives the title of ſhepherd of the people, to the great king of kings, Agamemnon §.

In the moſt ancient times, thoſe who applied themſelves to Agriculture, naturally became hardy and robuſt: their laborious life fitted them for the toils of war; but afforded them no leiſure for the mild and quiet enjoyments of peace. Thoſe who inhabited the ſea-coaſts, and diſcovered the art of Navigation, applied themſelves rather to piracy than commerce: their moſt celebrated actions being the ravaging of the neighbouring countries, and ſtealing the women from each other ⸸. But thoſe who followed the Paſtoral life, having no other employment, than the care of their

* Exod. iii. 1. † Pſalm lxxix. 71, 72. ‖ Ibid. xxiii, lxxvii, lxxx, &c. § Εἰπεῖν Ἀτρεΐδῃ Ἀγαμέμνονι ποιμένι λαῶν. Odyſſ. XIV. ⸸ See Herodot. lib. 1.

harmleſs

harmleſs flocks and herds, led an innocent and peaceable life, living in tents, and reſting themſelves under the ſhade of trees or rocks; whilſt their cattle fed at large, whereſoever they found the greateſt plenty of graſs and water. They lived happy, and free from want: their cattle ſupplied them with milk and cheeſe for food, and with ſkins for cloathing: and ſerved them, inſtead of money, to exchange for any other commodities, that they had a mind to purchaſe: whence the moſt ancient money was ſtamped with the figure of a ſheep *. This quiet and peaceable life gave them leiſure to amuſe themſelves with Muſick and Poetry: their time being chiefly ſpent in compoſing Hymns in honour of the Deity, and Songs, in which they deſcribed their ſoft paſſions and innocent employments. Thus we find, that thoſe two ancient Royal Shepherds, Moſes and David were Poets: and that Solomon, the ſon of the latter, in his celebrated Song, repreſents himſelf under the character of a ſhepherd.

Among the Greeks, the Arcadians were the moſt famous for having devoted themſelves to the Paſtoral life. Their country was remote from the ſea,

* Et quod aes antiquiſſimum, quod eſt flatum pecore, pecore eſt notatum. *Varro de re ruſt. lib.* 2. *c.* 1.

mountainous, and almoſt inacceſſible: they had plenty of ſheep, and good paſturage; they were much given to ſinging; and Muſick was the only ſcience, which was eſteemed by them to be neceſſary. Their chief Deity was Pan, who was ſaid to be the inventor of the ſhepherd's pipe; and was fabled to be in love with the Nymph Echo, becauſe there were many echoes in that woody and mountainous country. From theſe poetical compoſitions of the Arcadians, or at leaſt from the tradition of them, the Bucolical or Paſtoral Poetry ſeems to have taken it's riſe. It is called Bucolical, from βουκόλος a *neatherd*; though it relates to the affairs, not only of neatherds, but alſo of ſhepherds and goatherds. In like manner we commonly uſe the word ſhepherd, for *Paſtor*: but *Paſtor* ſignifies all the three ſorts of feeders of cattle: whence Paſtoral ſeems a more proper word to expreſs the ſpecies of Poetry, which we now treat of, than the Greek word Bucolick. Our Engliſh word Herdman might with great propriety be uſed for the Latin word *Paſtor*, inſtead of Shepherd. For though we commonly underſtand Herdman to mean no more than a Neatherd; and though we ſay a Herd of oxen, and a Flock of ſheep or goats; yet, ſince we always compound Herd with the name of any animal, to denote a

feeder

feeder of that ſpecies; as Neat-herd ſignifies a feeder of Neat cattle or kine; Shepherd a feeder of ſheep; and Goatherd a feeder of goats; the word Herdman may well be uſed to ſignify all the ſeveral *Paſtores*, or feeders of cattle.

Theocritus, of Syracuſe, who lived in the reign of Hiero, and was contemporary with Ptolemy Philadelphus king of Egypt, is generally looked upon as the father of Paſtoral Poetry. And yet it is no leſs generally aſſerted, that his *Idyllia* cannot be ſaid to be all Paſtorals. The Criticks, who often form to themſelves imaginary rules, which the Ancients never dreamed of, will not allow above ten or eleven out of the thirty *Idyllia* of that Author, to belong to that ſpecies of Poetry. Thoſe who would have a Paſtoral to be entirely conformable to the manners of the Golden Age, in which nothing is to be found but Piety, Innocence, and Simplicity, will exclude almoſt all the *Idyllia* of Theocritus, and Eclogues of Virgil. The dying groans of Daphnis, in the firſt Idyllium, will be judged too melancholy for the peace and happineſs of that ſtate: the witchcraft made uſe of in the ſecond, is inconſiſtent with piety: in the third, the goatherd wickedly talks of killing himſelf: the railing, and groſs obſcenity in the fifth is contrary to good manners: and

the tenth is not a Paſtoral; becauſe it is a dialogue between two Reapers. Thus, if we adhere ſtrictly to the rules laid down by moſt of our Criticks, we ſhall find, that no more than ſix, out of the eleven firſt Idyllia of Theocritus are to be admitted into the number. The like objections have been, or may be, framed againſt moſt of the Eclogues of Virgil. But there are other Criticks, who are ſo far from requiring the purer manners of the Golden Age in Paſtoral writings; that nothing will pleaſe them, but downright ruſticity. They tell us, that Herdmen are a rude, unpoliſhed ignorant ſet of people: that Paſtorals are *an Imitation of the action of a Herdman, or of one repreſented under that character* *: wherefore any deviation from that character is unnatural, and unfit for Paſtoral Poetry. But ſurely, this aſſertion, that Herdmen are rude, unpoliſhed, and ignorant, is too general: for it cannot be affirmed of them univerſally. The Patriarchs, Abraham, Iſaac, and Jacob, muſt be excepted: and Moſes alſo, who was learned in all the wiſdom of the Egyptians †: not to mention the Royal Pſalmiſt, who muſt have received his education, before he was called from tending his father's ſheep. We find alſo that the Prophet Amos, who was contemporary

* This is Rapin's Definition of a Paſtoral.

† Acts vii. 22.

with

with Uzziah and Jeroboam, was one of the herdmen of Tekoa *. We have ſeen already, that the ancient Arcadians, how rude and ignorant ſoever they were with regard to other arts, yet were not ſo with regard to Muſick and Poetry: and in ſome ages and nations, the moſt polite people have been Herdmen. It will be readily acknowledged, that Nature ought to be followed, in this as well as in all the other ſorts of Poetry: but ſurely, we ought to imitate that part of Nature, which is moſt agreeable and pleaſing. The country affords us many objects, which delight us, by their beauty: and a man would juſtly be thought to have an odd taſte, who ſhould turn his eye from theſe, to gaze on ſome which are leſs agreeable. The lowing of the herds, the bleating of the flocks, the wildneſs of an extenſive common, the ſolemn ſhade of a thick wood, and the ſimplicity of the buildings, furniſh us with pleaſing images: and whilſt we are contemplating theſe beauties, we ſeldom have much inclination to admire the diſagreeable, though natural, ſight and ſmell of a dunghill, or a hogſtye. We may therefore conclude, that though Nature is to be followed; yet we are not to repreſent every thing that is natural, without diſtinction; but to ſelect ſuch images only

* Amos i. 1. vii. 14.

as

as are pleaſing, throwing a veil at the ſame time over thoſe which would give offence. Thus every Imitation of the action of a Herdman, or of one repreſented under that character, will indeed be a true Paſtoral: but at the ſame time, if there is not a little judgment uſed, in the choice of the Herdmen we intend to imitate, our Paſtorals will be fit for the reading only of ſuch rude clowns, as we have placed before us for an example.

We ſhould, I believe, form a much better notion of Bucolical or Paſtoral Poetry, by attending carefully to the deſign of thoſe great Ancients, Theocritus and Virgil; than by ſtudying all the imaginary rules of the modern Criticks. Theocritus certainly intended to deſcribe the manners of the Herdmen of Sicily. His *Idyllia* are generally either Dialogues between two perſons of that character; or Poems in praiſe of the celebrated actions of Gods and Heroes, ſuch as ſeem to have been originally ſung by the ancient Arcadian ſhepherds. The firſt Idyllium is a dialogue between the ſhepherd Thyrſis and a Goatherd. Thyrſis is a Sicilian *, and at the requeſt of his friend, ſings the death of Daphnis, who was a Sicilian Herdman. The ſecond deſcribes the jealouſy of Simaetha, who had been debauched, and then deſerted

* Θύρσις ὅδ' ὦ 'ξ Αἴτνας.

by

by one Delphis. She makes uſe of ſeveral incantations, in order to regain his love. In the third, a Goatherd declares his paſſion for Amaryllis. The fourth is a dialogue between Battus a goatherd, and Corydon a neatherd. In the fifth, Comatas a goatherd, and Lacon a ſhepherd, after ſome very coarſe railleries, challenge each other to ſing for a wager: one ſtakes a goat, and the other a lamb; and the goatherd obtains the prize. In the ſixth, two neatherds, Damoetas and Daphnis drive their herds together into one place, and ſing alternately the paſſion of Polyphemus for Galatea. The ſeventh is the narration of a journey, which Theocritus took, to ſee the ſolemnities of Ceres. He meets with Lycidas a goatherd on the road; and the whole diſcourſe between them is paſtoral. In the eighth is related a contention about ſinging, between the ſhepherd Menalcas and the neatherd Daphnis: a goatherd is choſen judge, who decrees the prize to Daphnis. A like contention is related in the ninth, between two herdſmen, Daphnis and Menalcas. Theſe nine are generally allowed by the Criticks to be Paſtorals: but the tenth is uſually excluded, being a dialogue between two Reapers. And yet perhaps, if we conſider, that a herdman may very naturally deſcribe a converſation between two of his country neighbours, who

entertain

entertain each other with a rural ſong; we may ſoften a little the ſeverity of our Critical temper, and allow even this to be called a Paſtoral. The eleventh, which deſcribes the paſſion of Polyphemus for Galatea, is, I think, allowed to be a Paſtoral: but thoſe which follow, are commonly rejected; though ſometimes perhaps with little reaſon. Thus I know not why the twelfth may not be admitted, of which the ſubject is Love, and wherein the ſimilitudes are taken from fruits, ſheep, heifers, and ſinging birds. Are not the following verſes of that Idyllium truly Paſtoral?

Ἦλυθες, ὦ φίλε κοῦρε, τρίτῃ σὺν νυκτὶ καὶ ἠοῖ,
Ἦλυθες· Οἱ δὲ πόθευντες, ἐν ἤματι γεράσκουσιν
Ὅσσον ἔαρ χειμῶνος, ὅσον μᾶλον βραδύλοιο
Ἦδιον, &c.

"You come, dear youth, now three long days are
" gone,
" You come: but Lovers do grow old in one.
" As much as ſpring excels the froſt and ſnow,
" As much as plumbs are ſweeter than a ſloe,
" As much as ewes are thicker fleec'd than lambs,
" As much as maids excel thrice marry'd dames,
" As much as colts are nimbler than a ſteer,
" As much as thruſhes pleaſe the liſt'ning ear,
" More than the meaner ſongſters of the air;
" So much thy preſence cheers." CREECH.

The

The thirteenth indeed, which is a relation of the loſs of Hylas, the friend of Hercules, has nothing paſtoral in it: but as the actions of gods and heroes uſed to be ſung by the ancient Herdmen, we may venture to affirm, that the Author intended this alſo for a Paſtoral. In the fourteenth, Aeſchines is a herdman, who being in love with Cyniſca, and being deſpiſed by her, is determined to turn ſoldier. His friend Thyonichus adviſes him to enter into the ſervice of Ptolemy, on whom he beſtows great praiſes. There is nothing inconſiſtent with the character of a Herdman, to ſuppoſe him croſſed in love, and in deſpair to go for a ſoldier. This is ſo adapted even to the manners of a modern ruſtick; that our Criticks may venture to let this paſs without cenſure. Nor does there ſeem any good reaſon to reject the fifteenth; tho' there is not a word in it about cattle; and though the ſcene is not laid in the paſtures of Sicily; but in the great city of Alexandria. The perſons of this Idyllium are not Herdmen; but their wives. Theſe Goſſips of Syracuſe are got to Alexandria, to ſee the pomp of the feaſt of Adonis: where they are puſhed about in the crowd, and prattle juſt as ſome of our good country dames would at a Lord Mayor's ſhow. This therefore may be allowed to be a Paſtoral; unleſs we are to be ſo ſtrict; that

that none but men are to be introduced, and even thoſe men muſt never ſtir from their fields, but be perpetually piping to their flocks and herds. The ſixteenth is a complaint of the ingratitude of Princes to Poets, who alone can render their great actions immortal. He obſerves, that not only the Lycian and Trojan heroes, but even Ulyſſes himſelf, would have been buried in oblivion, if their fame had not been celebrated by Homer. But amidſt theſe great Heroes, Theocritus does not forget his paſtoral capacity, or omit to mention the ſwine-herd Eumaeus, and the neatherd Philoetius;

——Ἐσιγάθη δ' ἂν ὑφορβὸς
Εὔμαιος, καὶ βουσὶ Φιλοίτιος ἀμφ' ἀγελαίαις
Ἔργον ἔχων, αὐτός τε περίσπλαγχνος Λαέρτας,
Εἰ μὴ σφᾶς ὤνασαν Ἰάονος ἀνδρὸς ἀοιδαί.

Theocritus ſeems indeed to riſe above his paſtoral ſtile, in the ſeventeenth Idyllium, wherein he celebrates the praiſes of Ptolemy Philadelphus. But may not a country poet be allowed to ſwell a little, when his heart is inlarged, by contemplating the virtues of a great Prince, under whoſe protection he lives? a Prince ſo powerful, that no hoſtile fleet or army dares invade his country, diſturb the farmer, or injure the cattle;

—— Λαοὶ δ' ἔργα περιστέλλουσιν ἔκηλοι.
Οὐ γάρ τις δηΐων πολυκήτεα Νεῖλον ἐπεμβᾶς
Πεζὸς ἐν ἀλλοτρίαισι βοὰν ἐστάσατο κώμαις.

" The farmer fearleſs plows his native ſoil;
" No hoſtile navies preſs the quiet Nile:
" None leaps aſhore, and frights the lab'ring ſwains;
" None robs us of our flocks, and ſpoils the
" plains." CREECH.

The *Epithalamium* on the marriage of Helen, ſung by the Spartan virgins, in the eighteenth, does not loſe ſight of the country: and the inſcription on the bark of the plane-tree is expreſsly ſaid to be in the Doric, or ruſtic dialect;

Ἄμμες δ' ἐς δρόμον ἦρι κὴ ἐς λειμώνια Φύλλα
Ἐρψοῦμες, στεφάνως δρεψεύμεναι ἁδὺ πνέοντας,
Πολλὰ τεῦ, ὦ Ἑλένα, μεμναμέναι ὡς γαλαθηναὶ
Ἄρνες γεινάμενας ὄϊος μαστὸν ποθέοισαι.
Πρᾶταί τοι στέφανον λωτῶ χαμαὶ αὐξομένοιο
Πλέξασαι, σκιερὰν καταθήσομεν ἐς πλατάνιστον.
Πρῶταί δ' αργυρέας ἐξ ὄλπιδος ὕγρον ἄλειφαρ
Λασδόμεναι, σταξεῦμες ὑπὸ σκιερὰν πλατάνιστον.
Γράμματα δ' ἐν φλοιῷ γεγράψεται, ὡς παριώντις
Ἀνγνοίη, Δοριστὶ, Σέβευ μ' Ἑλένας φυτὸν εἰμί.

" But we will run thro' yonder ſpacious mead,
" And crop freſh flow'ry crowns to grace thy head.
" Mindful of Helen ſtill, as tender lambs,
" Not wean'd as yet, when hungry mind their dams,

" We'll

" We'll firſt low lotus pluck, and crowns compoſe,
" And to thy honour grace the ſhady boughs:
" From ſilver boxes ſweeteſt oils ſhall flow,
" And preſs the flowers that riſe as ſweet below;
" And then inſcribe this line, that all may ſee,
" Pay due obedience, I am Helen's tree.

CREECH.

The eighteenth is a ſhort copy of verſes on Cupid's being ſtung by a bee; which is far from being out of the reach of a country poet. The nineteenth is bucolical enough. A rough neatherd complains of the pride and inſolence of a city girl, who refuſed to let him kiſs her, and treated him in a moſt contemptuous manner. He appeals to the neighbouring ſhepherds, and aſks them, if they are not ſenſible of his beauty: his beard is thick about his chin, like ivy round a tree; his hair ſpreads like ſmallage about his temples; his white forehead ſhines above his black eye-brows; his eyes are more blue than thoſe of Minerva; his mouth is ſweeter than cream; his voice is ſweeter than a honey-comb; his ſong is ſweet; he plays on all ſorts of rural pipes; and all the women on the mountains admire and love him, though this proud minx has deſpiſed him. He gives her to underſtand, that Bacchus fed a heifer in the valleys;

valleys; that Venus was paſſionately fond of a herdman on the mountains of Phrygia; that ſhe both loved and lamented Adonis in the woods. He aſks who was Endymion? was he not a herdman, and yet the Moon fell in love with him, as he was feeding his kine, and came down from heaven to embrace him. Rhea lamented a herdman, and Jupiter was fond of a boy that fed cattle. The dialogue between the two fiſhermen, in the twenty-firſt, cannot indeed be ſaid to be Arcadian; for Arcadia was a midland country: but, as Sicily is an iſland, it was natural enough for a Sicilian herdman to relate a dialogue between two neighbours, whoſe buſineſs was on the ſea ſhoar. But the twenty-ſecond is a hymn, after the manner of the ancient Arcadians, in praiſe of Caſtor and Pollux:

Τμνέομες Λήδας τε καὶ αἰγιόχω Διὸς υἱώ.
Κάστορα καὶ Φοβερὸν Πολυδεύκεα τὼξ ἐρεθίζειν.

The deſperate lover, in the twenty-third may eaſily be imagined to belong to the country: though the narration of his paſſion is very tragical. We cannot affirm any thing with certainty concerning the twenty-fourth and twenty-fifth; as the end of one, and the beginning of the other is wanting. They are however both in praiſe of Hercules; and therefore belong to the Arcadian poe-

try: as does alſo the twenty-ſixth, in which the death of Pentheus is related, who violated the Orgies of Bacchus. The dialogue between Daphnis and the Shepherdeſs, in the twenty-ſeventh, is a complete ſcene of rural courtſhip, and muſt be allowed to be a true Paſtoral. In the twenty-eighth Theocritus himſelf preſents a diſtaff to Theogenis, the wife of his friend Nicias, a Mileſian phyſician; a proper preſent, no doubt, to be ſent out of the country, and a ſubject worthy of a rural poet. The twenty-ninth is concerning Love, the common ſubject of moſt Paſtorals. The thirtieth is in Lyric meaſure, and the ſubject of it is the boar that wounded the ſhepherd Adonis, the favourite of Venus.

It appears plainly, from this review of the *Idyllia* of Theocritus, that the Greek Poet never intended to write ſuch a ſett of poems, as the modern Criticks call Paſtorals. They were Poems on ſeveral occaſions, written by a Sicilian herdman, or by one who aſſumed that character. The greater part of them are of the Dramatic kind, each *Idyllium* being a ſingle Scene, or Dialogue between the ſeveral ſorts of Herdmen, their wives, or neighbours. Some of them are Narrative, the Poet ſpeaking all the while in his own perſon. The reſt are Poems in praiſe of Gods

and

and Heroes. The ſcene is generally laid in Sicily, that country being famous for the ſtories of the ſhepherd Polyphemus and the herdman Daphnis, and at the ſame time the native place of the Poet; who nevertheleſs ſometimes lays the ſcene in other countries, where he happened to travel. The language is plain and coarſe, the Doric dialect being almoſt conſtantly uſed, which greatly increaſes the ruſticity of theſe Poems. We may obſerve, that the pronunciation of the Dorians was very coarſe and broad, and ſounded harſh in the ears of the politer Grecians, from a paſſage in the fifteenth *Idyllium*, where a citizen of Alexandria finds fault with the Syracuſian goſſips for opening their mouths ſo wide when they ſpeak;

Παύσασθ' ὦ δόστανοι, ἀνάυυτα χωτίλλοισαι
Τρυγόνες ἐκκναισεῦντι ϖλατυάσδοισαι ἅπαντα.

"Hiſt, hiſt, your tattling ſilly talk forbear,
"Like turtles you have mouths from ear to ear."

The good women are affronted, and tell him, that as they are Dorians, they will make uſe of the Doric Dialect;

Μᾶ, ϖόθεν ὠνθρωϖος; τί δέ τίν, εἰ χωτὶλαι εἰμές;
Πασσάμενος, ἐϖίτασσι· Συρακοσίαις ἐϖιτάσσεις;
Ὡς εἰδῆς κ᾽ τοῦτο, Κορίνθιαι εἰμὲς ἄνωθεν,
Ὡς κ᾽ Βελλεροφῶν· Πελεϖοννησιστὶ λαλεῦμες·
Δωρίσδεν δ᾽ ἔξεστι, δωκῶ, τοῖς Δωριέεσσι.

" And who are you? pray what have you to ſay,
" If we will talk? Seek thoſe that will obey.
" Would you the Syracuſian women rule?
" Beſides, to tell you more, you meddling fool,
" We are Corinthians, that's no great diſgrace,
" Bellerophon himſelf did boaſt that race.
" We ſpeak our language, uſe the Dorick tone,
" And, Sir, the Dores, ſure, may uſe their own."

CREECH.

This Ruſticity of the *Idyllia* of Theocritus, ſeems to have been well adapted to the age and country in which that Poet lived; and to have given the ſame kind of pleaſure, which the Scottiſh ſongs give to us, merely by being natural. There are indeed, amidſt all this Ruſticity, many ſentiments of a moſt wonderful delicacy, which are highly worthy of imitation: but at the ſame time we meet with many others, which are moſt abominably clowniſh, and even brutal. Hence Quintilian, who allows Theocritus to be admirable in his way, yet thinks his Muſe too ruſtick and coarſe for politer ears *.

This Poet however had continued in full poſſeſſion of the rural crown, about two hundred

* Admirabilis in ſuo genere Theocritus, ſed Muſa illa ruſtica et paſtoralis non forum modo verum ipſam etiam urbem reformidat. *Lib.* 10. *cap.* 1.

years,

years, when VIRGIL became his rival; a Genius formed to excel in wit all thoſe who had gone before him. That great Maſter of writing knew very well, that as the Roman Language had not a variety of Dialects, like the Greek, it would be in vain to think of giving his Bucolicks an air of Ruſticity, like thoſe of Theocritus. Nor would it have been natural, if he could have ſucceeded in the attempt. The manners of his age and country were different: the Roman Swains talked in as pure Latin, in their fields, as Cicero could ſpeak in the Senate. He therefore wiſely gave a different air to his Bucolicks, making his Shepherds expreſs themſelves with that ſoftneſs and elegance *, which gained him the eſteem and admiration of the contemporary poets and criticks; and recommended him to the protection and favour of the greateſt men of his time. Virgil, without doubt, intended to imitate Theocritus, as appears by his frequent addreſſes to the Muſes of Sicily †: but then he judiciouſly choſe to imitate

* ——— Molle atque facetum
Virgilio annuerunt gaudentes rure Camenae.
Horat. Lib. I. *Sat.* 10.

† Sicelides Muſae paŭlo majora canamus. *Ecl.* IV. *ver.* 1.
Prima Syracoſio dignata eſt ludere verſu
Noſtra, nec erubuit ſylvas habitare, Thalia.
Ecl. VI. *ver.* 1, 2.
Extremum hunc Arethuſa mihi concede laborem.
Ecl. X. *ver.* 1.

the moſt beautiful paſſages, and to paſs by thoſe which were too coarſe, or not well enough adapted to the time in which he lived. Hence the Bucolicks of Virgil are called Eclogues, or ſelect poems; becauſe they are not a general collection of all the various ſubjects of Paſtoral Poetry, or an imitation of the whole thirty *Idyllia* of Theocritus; but only a few choſen pieces, in which that Poet's manner of writing is in ſome meaſure imitated; but at the ſame time very much improved. The Simplicity, the Innocence, and the Piety, which many of our Criticks think eſſential to a Paſtoral, are far more conſpicuous in the Bucolicks of Virgil, than in the *Idyllia* of Theocritus. The Lover, in the twenty-third Idyllium, hangs himſelf, whereas Corydon, in the ſecond Eclogue, ſees the folly of his unruly paſſion, and repents. The ſhepherds, indeed, in the third Eclogue, rail ſharply at each other; and Damoetas goes ſo far as to hint at ſome obſcene action of his adverſary: but the Travellers, in the fifth Idyllium, ſpeak out plainly, in terms not fit to be repeated. We are not entertained by Virgil with any particular Hymn, in honour of Gods and Heroes. He looked upon that, as the province of the Lyric Poet, which we are told * he left en-

* Martial, Lib. VIII. Ep. 18.

tirely

tirely to his friend Horace. But there is an air of Piety and Religion, that runs through all the Eclogues, and indeed through all the writings of our excellent Poet.

As for the particular beauties of these Bucolicks, the Reader will find most of them pointed out in the following Notes: but there is one general beauty, which must not be passed by without observation. In almost every Eclogue, we are entertained with a rural Scene, a sort of fine Landscape, painted by a most masterly hand. In the Tityrus, a shepherd is lying at ease, under the shade of a spreading beech, playing on his rural pipe; whilst another represents the different situation of his unhappy circumstances. We have the prospect before us of a country, partly rocky and partly marshy, a river and sacred springs, bees humming about the willows, and pigeons and turtles cooing on the lofty elms: and at last with the description of the evening, the lengthening of the shadows, and the smoaking of the cottage chimneys. In the Alexis, a mournful shepherd laments his unhappy passion, in a thick wood of beech-trees: we are presented with a most beautiful collection of flowers; and we see the tired oxen bringing back the plough after their work is over, and the setting sun doubles the length of the

ſhadows. The country is in it's full beauty, in the Palaemon; the graſs is ſoft, the fruit-trees are in bloſſom, and the woods are green. The carving of the two cups is excellent, and far exceeds that in the firſt *Idyllium* of Theocritus. In the Pollio, we have a view of the Golden Age deſcending a ſecond time from heaven; the earth pouring forth flowers and fruits of it's own accord; grapes hanging upon thorns; honey dropping from oaks: and ſheep naturally cloathed with ſcarlet wool. In the Daphnis, two ſhepherds meet under the ſhade of elms intermixed with hazles, and retire for better ſhade, into a cave covered by a wild vine; where they ſing alternately the death, and deification of Daphnis. Silenus, in the ſixth, is found by two young ſhepherds aſleep in a cave, intoxicated with wine, his garland fallen from his head, and his battered pitcher hanging down. A nymph aſſiſts them, in binding him with his own garland, ſtains his face with mulberries, and compels him to ſing: upon which the Fauns and wild beaſts immediately dance to his meaſure, and the oaks bend their ſtubborn heads. In the Meliboeus, two herdmen have driven their flocks together, one of ſheep and the other of goats, on the reedy banks of the Menzo, where a ſwarm of bees is buzzing in a hollow

hollow oak. In the Pharmaceutria, the heifers leave their food, to attend to the ſongs of Damon and Alpheſiboeus; the ounces ſtand aſtoniſhed, and the very rivers ſlacken their courſe. In the ninth, Moeris is carrying two kids on the road to Mantua, when he meets with his friend Lycidas, and falls into diſcourſe with him. Virgil's farm is deſcribed; reaching from the declivity of the hills down to the river, with an old broken beech-tree for the land-mark. They go on ſinging, till the middle of their journey is diſtinguiſhed, by the proſpect of the ſepulchre of Bianor, and the lake of Mantua. In the laſt Eclogue, the Poet paints his friend Gallus, in the character of a ſhepherd, ſurrounded by his ſheep. The ſeveral ſorts of Herdmen come to viſit him; nor is he unattended by Apollo, the god of verſe, or by Sylvanus and Pan, the deities of the country. The ſcene is laid in Arcadia, the fountain of paſtoral poetry, where the Poet gives us a proſpect of the pines of Maenalus, the rocks of Lycaeus, and the lawns of Parthenius. In the concluſion of the work, Virgil repreſents himſelf under the character of a goatherd, weaving ſlight twigs into baſkets, under the ſhade of a Juniper. This variety of images has been ſeldom conſidered by thoſe, who have attempted to write Paſtorals;

and

and having now ſeen this excellence of Virgil, we may venture to affirm, that there is ſomething more required in a good Paſtoral, than the affectation of uſing coarſe, rude, or obſolete expreſſions; or a mere nothingneſs, without either thought or deſign, under a falſe notion of rural ſimplicity.

It is not a little ſurprizing, that many of our modern Poets and Criticks ſhould be of opinion, that the ruſticity of Theocritus is to be imitated, rather than the rural delicacy of Virgil. If the Originals of things are always the moſt valuable, we ought to perform our Tragedies in a cart; and the actors faces ought to be ſtained with lees of wine *: we ſhould reject the uſe of corn, and feed upon acorns, like the ancient Arcadians.

I would not be thought, by what has been here ſaid, to endeavour to depreciate the merit of Theocritus. On the contrary, I believe there are few, if any, that more admire the beauties of that ancient Writer. I conſider him as the father of Paſtoral Poetry, to whom we are originally obliged for every thing that has been well written in this kind, and to whom we owe even the Bucolicks of Virgil. Theocritus is like a rich mine, in which there is a plenty of ore: but a ſkilful hand

* See the note on ver. 383. of the firſt Georgick.

is

is required to ſeparate the droſs from the pure metal. Thoſe who would imitate his Doric ruſticity; ought to write in Greek: for it is not to be imitated in any other language. We have no dialect peculiar to the country people: for though many words are uſed, which are not known in cities; yet they are various in different counties; ſome being peculiar to the Eaſt, others to the Weſt, others to the North, and others to the South. A Paſtoral therefore, written in any of our ruſtick dialects, would be almoſt unintelligible, except in two or three counties: and the phraſes of the moſt rude and ſtupid of our people, inſtead of giving an air of innocence and ſimplicity to a Poem, diſguſt the reader by their groſſneſs and abſurdity.

To conclude; whoſoever would excel in Paſtoral poetry, may find plenty of ore in the rich mine of Theocritus: but the art of refining and purifying it muſt be learned from Virgil.

THE

THE LIFE OF VIRGIL.

THE Hiſtory of the Lives of moſt of the famous perſons of Antiquity has been ſo obſcured by fiction, that the very exiſtence of many of them has been rendered doubtful. This is not entirely the caſe of Virgil; for we know, that there was ſuch a perſon; and are at no loſs to diſcover his age and country. But ſo many improbable and fabulous ſtories, have been told concerning him, by the old Grammarians; that it is very hard, at this diſtance of time, to diſtinguiſh between truth and falſhood. We ſhall therefore content ourſelves with relating only what is certain, or probable; and return the idle and improbable fictions to the inventors of them.

Year of Rome 684. PUBLIUS VIRGILIUS MARO was born at a village called Andes (*a*), now Petula (*b*), ſaid to be about three miles from Mantua, on the Ides (*c*) or fifteenth day of October, in the year of Rome 684,

(*a*) *Euſeb. Chron. Donat.* &c.

(*b*) *Ray's* Obſervations, &c. p. 221.

(*c*) Οὐιργίλιος Μάρων ὁ ποιητὴς ἐγεννήθη τούτου τοῦ ἔτους εἰδοῖς Ὀκτοβρίαις. *Phlegon* apud *Photium.*

Majae

684, when Pompey and Craſſus were Conſuls (*d*). It is agreed, that his mother's name was Maia: but there is ſome diſpute about the very name and quality of his Father. Donatus, or the writer of Virgil's life under that name, ſays it was Maro; and Servius and Probus affirm that it was Virgil. The latter ſeems to have been in the right: for, as Ruaeus juſtly obſerves, if the father's name had been Maro, the ſon's would have been Publius Maro Virgilius, according to the cuſtom of the Romans, inſtead of Publius Virgilius Maro. Probus ſays he was a countryman; Donatus tells us, that ſome report him to have been a potter; though many are of opinion that he was at firſt a hired ſervant of one Magus or Magius, who gave him his daughter as a reward for his induſtry; and intruſted him with the care of his farm and flocks, and that he increaſed his ſmall fortune, by buying woods, and managing bees. Ruaeus thinks, and not without reaſon, that if the daughter's name was Maia, as all agree, the father's name muſt have been Maius, and not Magus or Magius. He obſerves farther, that this corruption of the name of Virgil's grandfather has given riſe to a groſs miſtake of ſome later writers; that the old man was a Magician, and that he inſtructed his grandſon in magical rites, which ſeems to be confirmed by the incantations mentioned in the ſeventh Eclogue. Servius affirms, that Virgil was a citizen of Mantua, which ſeems very pro-

Year of Rome 684.

Majae Mercurium creaſtis Idus.
Auguſtis redit Idibus Diana.
Octobres Maro conſecravit Idus.
Idus ſaepe colas, et has et illas,
Qui magni celebras Maronis Idus.
Mart. Lib. XII. *Ep.* 67.

(*d*) Ol. CLXXVII. 3. Virgilius Maro in pago, qui Andes dicitur, haud procul a Mantua naſcitur, Pompeio et Craſſo Conſulibus. *Euſeb. Chron.* Thus alſo moſt of the Grammarians.

bable:

Year of Rome 684. bable: and indeed, the politeneſs of his manners, and his intimacy with ſome of the greateſt men of that age, even in his younger days, ſeem to intimate, that his birth was not ſo mean, as it is generally repreſented (*e*).

689. When Virgil was five years old, his intimate friend, and contemporary poet, Horace was born (*f*);

691. and two years afterwards (*g*), his great patron Au-

696. guſtus. At the age of twelve years, he was ſent to ſtudy at Cremona (*h*), where he continued till he put on his manly gown, which, according to the cuſtom of the Romans, was in the ſeventeenth year

(*e*) Donatus tells us ſome idle ſtories of prodigies attending the birth of Virgil. His mother, when ſhe was with child of him, dreamed ſhe was delivered of a branch of a bay-tree, which no ſooner touched the ground, than it took root, and grew up into a fair tree, adorned with flowers and fruits. One would have thought, that this denoted rather, that the child would become a great Conqueror. The grandeur of this omen ſeems however to be a little diminiſhed; for the next day, as the good woman was trudging along the road with her huſband, ſhe was delivered of our Poet in a ditch. The child did not cry, and had ſo ſweet a countenance, that it was not doubted but he would come to good fortune. A twig of a poplar was ſtuck immediately in the place, which ſoon outgrew all that were planted at the ſame time. We may conclude from the ſudden, and great thriving of the poplar, that the ditch was not a dry one, and conſequently not a very commodious lying-in chamber. This famous tree, it ſeems, was conſecrated by the name of Virgil's tree, and the breeding women uſed to make vows under it for their ſafe delivery.

(*f*) Ol. CLXXVIII. 4. Horatius Flaccus, Satyricus et Lyricus Poëta, libertino patre Venuſi naſcitur. *Euſeb. Chron.*

(*g*) Natus eſt Auguſtus, M. Tullio Cicerone et Antonio Coſſ. ix. Cal. Octobr. paullo ante ſolis exortum. *Sueton. Aug. c.* 5.

(*h*) Olymp. CLXXX. 3. Virgilius Cremonae ſtudiis eruditur. *Euſeb. Chron.*

Donatus ſays, he ſtudied at Cremona, till his ſeventh year; "Initia aetatis, id eſt, uſque

"ad

year (*i*). Soon after he went to Milan (*k*), where having ſtaid but a ſhort time, he proceeded to Naples, as Donatus tells us; but, according to Euſebius, to Rome. That he ſtudied ſome time at Naples, is affirmed alſo by Servius: ſo that we may venture to believe Donatus, that he ſpent ſome time there, in the ſtudy of Roman and Greek literature, Phyſick and Mathematicks, before he went to Rome (*l*). It is not eaſy to determine, at what time

Year of Rome 700. 701.

" ad *ſeptimum* annum, Cre-
" monae egit." Joſeph Scaliger reads *ſedecimum* inſtead of *ſeptimum*; and takes the liberty to amend the whole paſſage thus; " Initia aetatis, id eſt,
" *a xiii* uſque ad *ſedecimum*
" annum Cremonae egit, et
" xvii anno virilem togam
" ſumpſit." But, as this Critick adds *a xiii*, to make Donatus agree with Euſebius, and changes *ſeptimum* into *ſedecimum*, without the authority of any manuſcript; it ſeems more reaſonable to believe that this paſſage, in the life of Virgil, aſcribed to Donatus, is erroneous, like many others.

(*i*) Donatus ſays this was in the ſeventeenth year of Virgil's life, when the ſame perſons were Conſuls, under whom he was born. This cannot poſſibly be true; for Virgil could but enter his ſixteenth year, about two months before the expiration of the ſecond Conſulſhip of Pompey and Craſſus. Therefore either the age of Virgil, or the Conſuls muſt be wrong: I believe the miſtake lies in the Conſuls, and that the age is right, being according to the Roman cuſtom. Probably he put on the gown at the completion of his ſeventeenth year, which was at the latter end of 700, and went at the beginning of the following year to Milan, which agrees with what Euſebius has ſaid.

(*k*) Ol. CLXXXI. 4. Virgilius, ſumta toga, Mediolanum tranſgreditur: et poſt breve tempus Romam pergit. *Euſeb. Chron.*

Virgilius Cremona Mediolanum, et inde paullo poſt Neapolim tranſiit.

(*l*) Here Donatus tells a heap of moſt improbable and ſilly ſtories. Virgil, it ſeems, having ſpent a conſiderable time in his ſtudies at Cremona, Milan, and Naples, and having acquired a conſiderable knowledge in Phyſick and Philoſophy, went to Rome, and ſet up for a Horſe-doctor. He got himſelf recommended to the maſter of Auguſtus's ſtables, where

Year of Rome 701. time he returned to the place of his nativity, and applied himſelf to the culture of his lands. It might probably

where he cured a great variety of diſeaſes incident to horſes; and received the reward of a loaf every day, with the uſual allowance to each of the grooms. The Crotoniates ſent a preſent to Caeſar of a beautiful colt, in which every body diſcovered the marks of extraordinary ſpirit and ſwiftneſs: but Virgil gave his opinion, that he came from a ſickly mare, and would prove good for nothing, which was verified by the event. This being reported to Auguſtus by the maſter of the ſtable, he was pleaſed to order the allowance of bread to be doubled. He ſhewed no leſs ſkill in judging of the parentage of dogs: whereupon Auguſtus ordered his allowance of bread to be doubled again. Auguſtus was in doubt, whether he was the ſon of Octavius, or of ſome other man. Whom therefore could he think ſo fit to reſolve the queſtion as Virgil, who had diſcovered ſo much ſkill in the parentage of dogs and horſes? Accordingly he took him into a private apartment, and ordering every one elſe to withdraw, aſked him if he knew who he was, and what power he had to make men happy. Virgil anſwered; I know thee, O Auguſtus Caeſar, and that thy power is almoſt equal to that of the immortal gods: ſo that thou canſt make happy whomſoever thou pleaſeſt. Caeſar then told him, that he would make him happy, if he would give a true anſwer to what he ſhould aſk him. Some, ſays he, take me to be the ſon of Octavius, and others to be the ſon of another man. Virgil ſmiled, and told him, he could eaſily anſwer that queſtion, if he might do it with impunity. Caeſar gave him his oath, that he would not be offended at any thing he ſhould ſay; and added, that he would not ſend him away unrewarded. Then Virgil, fixing his eyes ſteadily upon Auguſtus, ſaid; The qualities of the parents of other animals may eaſily be diſcovered by mathematicians and philoſophers; but in man it is impoſſible: but yet I can form a probable conjecture of the occupation of your father. Auguſtus liſtened with great attention, to hear what he would ſay; when he proceeded thus; According to the beſt of my judgment, you muſt be the ſon of a Baker. Caeſar was aſtoniſhed, and was revolving in his mind, how this could be, when Virgil interrupted him, ſaying; Hear how I came to form this conjecture when I had delivered ſome predictions, which could be known only by men of the greateſt learning

probably be in his twenty-ſecond year, when the Civil war between Caeſar and Pompey began, and the confuſions at Rome were very great. It is rea- Year of Rome 705.

learning and abilities: you, who are Prince of the whole world, have given me no other reward, than bread over and over again; which is the part either of a baker or the ſon of a baker. Caeſar was pleaſed with his wit, and anſwered, that for the future he ſhould be rewarded, not by a baker, but by a magnanimous king; and conceived a great eſteem for him, and recommended him to Pollio.

It is hardly poſſible for a tale to be more abſurd than this. Would the Ruler of the world talk thus idly, with one whom he had ſent for out of his ſtables? Would Virgil, whom all allow to have been a man of remarkable modeſty, and even baſhfulneſs, have ſpoken in this manner to his Prince? Would any man of ſenſe, when his Sovereign aſked him a queſtion, which to him appeared of the greateſt importance, have put him off with a ſorry jeſt? Or was Auguſtus a maſter of no more wit or underſtanding, than to conceive an affection for one of his grooms, becauſe he had anſwered him impertinently? The anſwer was ſtill the more offenſive; becauſe Anthony had been uſed to reproach Auguſtus, with having a baker amongſt his anceſtors. But, if we inquire a little into the Chronology of thoſe times, we ſhall find that there was not any one point of time, when this ſtory could poſſibly be true. Both Euſebius and Donatus ſeem to agree, that it was not long after Virgil went to Milan, that he proceeded to Rome: but it was at leaſt ten years after that time, before Auguſtus had any power at all; and it was full five and twenty years, before he had the name Auguſtus given him; and yet Virgil, in this diſcourſe, expreſsly calls him Auguſtus Caeſar: and therefore this converſation could not happen before the year of Rome 727, when the name of Auguſtus was beſtowed by the Senate on him, who, after the death of Julius Caeſar, aſſumed the name of Caius Julius Caeſar Octavianus. It could not happen after that time, becauſe the Bucolicks and Georgicks were already publiſhed, and the Aeneis begun; ſo that Virgil was then no ſtranger to Auguſtus; nor could there be any occaſion for his being recommended to Pollio, who knew him ſufficiently, by his Eclogues, at leaſt twelve years before this happened.

Year of Rome 705. ſonable to think, that he might at that time retire to his farm, in hopes of a quiet and peaceable life; when the flame of the Civil war ſeemed to drive quite another way; and when his countrymen were ſo favoured by Caeſar, who had been their governour, as to be made freemen of Rome (*l*), to which he ſeems to allude, in his Daphnis (*m*); unleſs we will ſuppoſe the Poet to mean, that he was perſonally known to Caeſar, which is not impoſſible, conſidering he was a native of his favourite province. It may be thought no improbable conjecture, that Caeſar might ſee ſome of his juvenile poems, whilſt he ſtudied at Cremona, and take notice of him, as a promiſing genius. Donatus tells us, that he wrote ſeveral poems, when he was but fifteen years of age: but Ruaeus (*n*) has proved, by very ſolid arguments, that none of thoſe pieces now extant under his name could be compoſed by Virgil. Perhaps alſo Caeſar might ſee the Alexis; which ſeems to have been the moſt early of our Poet's compoſitions now extant (*o*): and we may very well ſuppoſe him capable of writing that Eclogue, at the age of about twenty-five, which year of his life he had completed, about half a year before Caeſar was murdered, which was on the fifteenth of March, in the year of Rome 710.

709.

710.

The Alexis is indeed a fine compoſition, in which the paſſion of Love is deſcribed, with great warmth and delicacy. It is much to be wiſhed, that a perſon of the other ſex had been the object of this

(*l*) Τοῖς Γαλάταις τοῖς ἐνὸς τῶν Ἄλπεων ὑπὲρ τὸν Ἠριδανὸν οἰκοῦσι τὴν πολιτείαν, ἅτε καὶ ἄρξας αὐτῶν, ἀπέδωκε. *Dio Caſſ. Lib.* 41.

(*m*) Amavit nos quoque Daphnis.

(*n*) Virg. Hiſt. anno 696.

(*o*) See the note on ver. 86. of the fifth Eclogue.

paſſion.

passion. But Theocritus had given the example in his Ἐρασταὶ (p), from which, and the Cyclops of the same author, Virgil has taken several passages in this Eclogue. Year of Rome 710.

After the death of Julius Caesar, the Roman affairs were in the greatest confusion imaginable. Many different parties were formed; and his friends were divided into factions, as well as his enemies. Many were for restoring the Commonwealth, and many for setting up themselves, as sole governors, in the place of the deceased perpetual Dictator. Caius Octavius Caepias, who is better known in history by the name of Augustus, which he afterwards acquired, was the son of Caius Octavius, by Attia the daughter of Julius Caesar's sister (q). This young man being left an orphan by his father, was bred up under his mother, and her brother Lucius Philippus: but as he grew up, his great uncle perceiving marks of an extraordinary genius in him, and having no child himself, was pleased to take him as his own, and to design him for his successor. With this view, he omitted no opportunity of forming this young favourite's mind, and rendering him able to bear the great weight he was intended to support. Caesar designed to make an expedition against the Parthians, the most formidable enemy of the Romans, whom they had most shamefully defeated, and slain Crassus their chief commander. Whilst he was making preparations for this great war, he sent his nephew before to wait for him at Apollonia, where he was pursuing his studies, when he heard the surprising news, that his uncle was murdered in the senate-house. The young Octa-

(p) See the note on ver. 1. of the second Eclogue.

(q) Dio, lib. 45.

Year of Rome 710. vius was in great perplexity, being informed that his uncle's murder was approved at Rome, and not knowing that he had made him his heir. But as ſoon as he was informed of the contents of his will, and that the people had changed their minds, and were highly enraged againſt the murderers, he began to entertain hopes: and being well provided both with men and money, that had been ſent beforehand by his uncle, he determined to aſſume the name of Caeſar, who had adopted him, and to lay claim to his inheritance. He went immediately to Rome, and entered the city in the habit of a private perſon, with very few attendants: and waiting upon Mark Anthony, the ſurviving Conſul, was received by him in a very cold manner; and when he ſpake about his uncle's will, was treated with great contempt. Young Caeſar was not diſcouraged by the ill uſage of the Conſul: but made it his buſineſs to ingratiate himſelf with the people, by performing ſeveral things in honour of his uncle's, or as he was now called his father's, memory. He now increaſed every day in the favour of the people; and many of the ſoldiers began to come over to him. This ſoftened the mind of Anthony; who began to hearken to him: and at laſt a reconciliation was made between them. But new difficulties, and new jealouſies ariſing, ſoon broke aſunder this ill cemented friendſhip. Anthony perceiving Caeſar's intereſt to increaſe, uſed all the arts he was maſter of, to gain over the people to his party. He was very great in power; being Conſul himſelf; and having his brother Lucius Tribune of the people, and another brother, Caius, Praetor. This ſtrong faction of the *Antonii* took upon them to depoſe ſeveral from their governments;

ments; and to ſubſtitute others in their room: and alſo to poſtpone others beyond the time that had been appointed. Accordingly the province of Macedonia, which had been allotted to Marcus Brutus, was given to Caius Anthony; and Mark was pleaſed to claim the Ciſalpine Gaul, in which Mantua was ſituated, being the beſt ſupplied with men and money; though it had been already aſſigned to Decimus Brutus. The ſoldiers, whom Julius Caeſar had ſent before him to Apollonia, being returned to Italy, Mark Anthony went to them, with hopes of engaging them in his ſervice. Young Caeſar, at the ſame time, ſent ſome of his friends, with plenty of money, to hire them; whilſt he himſelf went into Campania, where he levied a good body of men, chiefly from Capua, where his father had planted them, having given them that city and territory as a reward for their ſervices. He got to Rome again before Anthony; where being much applauded by the people, in whoſe defence he ſaid he had made theſe levies, he proceeded to Tuſcany, in order to raiſe men there. The ſoldiers, who were returned from Apollonia, received Anthony very favourably, believing him to be the richeſt: but when they found, that his offers fell ſhort of thoſe of Caeſar, they grew very mutinous. Hereupon Anthony commanded ſome of the centurions to be ſcourged, in the preſence of himſelf and his wife; which quieted them for a time: but as they were marching into Gaul, they mutinied again, when they were not far from the city; and moſt of them went over to Caeſar. Two entire legions deſerted together: and when the money, that had been promiſed, was punctually diſtributed amongſt them; they were ſoon followed by many others. Year of Rome 710.

Year of Rome 710. Anthony returned to Rome, and having ſettled his affairs in the beſt manner he could, took an oath from the reſt of the ſoldiers, and the ſenators, who were with them, and marched into Gaul, to prevent any diſturbance there. Caeſar marched after him without delay. Decimus Brutus was at that time governour of Gaul; and having been one of Julius Caeſar's murderers, was irreconcilable with Anthony, who had vowed the deſtruction of them all. But, as young Caeſar had never diſcovered any intention of revenging his father's death, there was a greater probability of being able to form a conjunction with him. Brutus was then at Mutina, now called Modena, and readily aſſented to Caeſar's requeſt, that he would not ſuffer Anthony to enter the place. This behaviour of Brutus was approved at Rome; where the Senate ordered thanks to be given to the people of Mutina, and to the ſoldiers, who had deſerted from Anthony. The hatred againſt Anthony increaſed every day at Rome; and Cicero, whoſe enmity to him was implacable, aſſiſted Caeſar, with all his might.

When the Roman affairs were in this perplexed ſtate, and the Ciſalpine Gaul, the native country of our Poet, was becoming the ſeat of a civil war, it is no wonder, that we do not find any exertion of his poetical genius during this year.

711. The next began with the creation of two new Conſuls, Aulus Hirtius and Caius Panſa. Great debates aroſe in the Senate, concerning the preſent poſture of their affairs: but the friends of young Caeſar prevailed (*r*). They decreed, that a ſtatue ſhould be erected for him; that he ſhould have the Quaeſtorian rank in the Senate; that he ſhould have

(*r*) Dio, lib. 46.

the

the liberty to ſue for offices before the legal age; that the money, which he had given to the ſoldiers, ſhould be repaid out of the publick treaſury, becauſe he had levied them for the ſafety of the Commonwealth, though it was done by his private authority; and that the ſoldiers whom he had raiſed, and thoſe who had deſerted from Anthony, ſhould be releaſed from farther ſervice at the end of this war, and have lands immediately divided amongſt them. Meſſengers were ſent to Anthony, to command him to diſband his army, to depart from Gaul, and to proceed directly to Macedonia. His ſoldiers were ordered to repair to their own home, under penalty of being treated as publick enemies. They appointed young Caeſar, whom they inveſted with Praetorian power, to join with the two Conſuls, in carrying on the war with Anthony; who was not ſorry to find the Senate ſo ready to give him a fair opportunity of entering into a war. He ſtill held D. Brutus beſieged in Mutina, making war againſt him as one of Caeſar's murderers: but the true cauſe of his purſuing him was, that he might get him out of Gaul, and take poſſeſſion of that province himſelf. Hirtius and Caeſar began their march together from Rome, whilſt Panſa ſtaid ſome time to raiſe a greater number of ſoldiers. Anthony left his brother Lucius, to carry on the ſiege; whilſt he himſelf marched againſt Hirtius and Caeſar. They ſoon came to an engagement and the victory fell to Anthony, who left a part of his army to beſiege them in their camp, and went to meet the other Conſul; whom he attacked ſuddenly, as he was marching out of Bononia; and having wounded Panſa, and killed many of his men, forced the reſt to fly within their trenches. But

Year of Rome 711.

Year of Rome 711. Hirtius left Caeſar to guard the camp, and fell upon Anthony, being now fatigued with theſe marches, and weakened by two battles, and obtained a ſignal victory over him; whereupon the ſoldiers ſaluted both the Conſuls, and young Caeſar alſo by the name of *Imperator*. Pontius Aquila, one of Brutus's lieutenants, about the ſame time, gained ſeveral victories over Titus Munatius Plancus. Theſe ſucceſſes ſo far elevated Hirtius and Caeſar, that they determined to attack Anthony in his camp: but he, having received a good ſupply of men from Lepidus, made a vigorous ſally, and got away, many being ſlain on both ſides. In this conflict, Hirtius was ſlain, and his collegue died ſoon afterwards of the wounds which he received in the former engagement. Anthony being thus ruined, the Senate began to neglect Caeſar, and to heap all their favours upon Decimus Brutus; giving to him the honour of all the ſucceſs, and beſtowing on his ſoldiers the rewards, which had been promiſed to thoſe who ſerved under Caeſar. They gave him however the liberty of voting among thoſe of Conſular dignity, which was by no means ſatisfactory to him, who was ambitious of obtaining the Conſulſhip itſelf. They endeavoured to foment diviſions among his ſoldiers, and even to alienate their affections from him: and he was commonly diſtinguiſhed by the name of the boy, amongſt thoſe who did not favour him. Theſe, and many other indignities made young Caeſar determined to purſue new meaſures; and to make a private reconciliation with Anthony. At the ſame time, it was underſtood at Rome, that Anthony and Lepidus had joined together: whereupon the Senate, not knowing the agreement that Caeſar had made with Anthony,

thony, began to look upon him again with a favourable countenance, and gave him commiſſion to proſecute the war againſt Anthony and Lepidus. This war he readily undertook, in hopes of obtaining the Conſulſhip, and in order to facilitate it, promiſed to take Cicero for his collegue. When this propoſal had not the deſired effect, he pretended to prepare for the war, and in the mean time cauſed his ſoldiers to oblige themſelves by an oath, that they would not fight againſt any army that had been Caeſar's. This was done chiefly with a view to the armies of Anthony and Lepidus, which were almoſt wholly compoſed of men who had ſerved under Caeſar. This being done, Caeſar ſent four hundred of theſe very men to Rome, to demand money, and the Conſulſhip for their General. Theſe ambaſſadors were ordered to lay down their arms before they entered the ſenate-houſe, which they did: but not meeting with ſatisfactory anſwers, one of them, as he came out, took up his ſword, and ſaid, If you will not give Caeſar the Conſulſhip, this ſhall give it him: to which Cicero anſwered, Caeſar will certainly obtain the Conſulſhip, if you ſue for it after this manner. Caeſar, being highly offended, that his men were ordered by the Senate to lay down their arms, ſent for Anthony and Lepidus to come nearer to him, and marched with his army directly towards Rome. The Senate, being terrified at his approach, ordered money to be ſent to his ſoldiers, hoping that would cauſe them to return; but when they found that he continued his march, they choſe him Conſul. This gave no ſatisfaction: for the army being ſenſible that this was not done willingly, but through fear, grew more inſolent. The Senate now altered their mind

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again,

Year of Rome 711. again, and forbad the army to come within ſeven hundred and fifty *ſtadia* of the city. But Caeſar proceeded; and as ſoon as he came near the city, the courage of thoſe, who had ſpoken moſt highly againſt him, began to fail: and ſome of the Senators firſt, and afterwards many of the people went over to him. Nay the very Praetors ſurrendered themſelves, and their ſoldiers to him: ſo that Caeſar got poſſeſſion of Rome, without ſtriking a ſingle blow. Caeſar was now choſen Conſul by the people, and Quintus Pedius was aſſigned him for his collegue. He gave rewards to all his ſoldiers; and was adopted into the family of Julius Caeſar, according to the forms of law, taking upon him the name of Caius Julius Caeſar Octavianus: for, according to the Roman cuſtom, the perſon adopted aſſumed the entire name of him who adopted him, and added one of the names which he had before, with ſome little alteration. Caeſar, having now bound the ſoldiers to him, and depreſſed the Senate, openly declared his intention of avenging his father's murder. But in the firſt place, he diſtributed the great legacies, which he had bequeathed to the people: which ſoftened their minds, and prevented any tumults, which might otherwiſe have ariſen. This he took care to have done according to due form: and a law was made, whereby not only the murderers of Julius Caeſar, but ſeveral others alſo, were condemned to baniſhment, and confiſcation of their goods. Anthony, after his defeat, was purſued neither by Decimus Brutus, nor by Caeſar. The latter did not follow him, becauſe the Senate had ordered Decimus to continue the war: and the former had no inclination to ruin an enemy of Caeſar. This gave him an opportunity to gather his

ſcattered

ſcattered forces, and to join with Lepidus, who intended to have marched into Italy; but was ordered by the Senate to ſtay where he was. Decimus, underſtanding that he was declared a publick enemy at Rome, attempted to get into Macedonia, to Marcus Brutus: but falling into the hands of his enemies, he choſe to kill himſelf. This common enemy being thus removed, Anthony and Lepidus determined to march into Italy, leaving Gaul to be governed by their lieutenants: Caeſar met them at Bononia; where they all conferred together, and formed the ſcheme of the famous Triumvirate; that theſe three men ſhould take the adminiſtration of affairs into their hands; and deſtroy all their enemies. They agreed, that Caeſar ſhould have the government of all Africa, Sardinia, and Sicily; that Lepidus ſhould have all Spain, and *Gallia Narbonenſis*; and that Anthony ſhould have all the reſt of Gaul, on both ſides the Alps: whence we may obſerve, that Virgil's country fell under the government of Anthony. After this, Caeſar marched to Rome, and was followed by Anthony and Lepidus, each with their reſpective armies; when that horrid Proſcription was begun, by which the lives of many Romans of the beſt families and character were cruelly taken away. Year of Rome 711.

At the beginning of theſe troubles, the famous Caius Aſinius Pollio (*s*) was at the head of two legions in Spain; whilſt Lepidus had the command of three others, in the ſame country, and Plancus had three more in the farther Gaul (*t*) Theſe three were all thought to favour the cauſe of Anthony: but all the ſeveral factions were in hopes of gaining

(*s*) See the note on ver. 84. of the third Eclogue.

(*t*) Appian, de Bell. Civ. lib. 3.

them,

Year of Rome 711. them. As ſoon as the ſiege of Mutina was raiſed, and the Senate began to ſlight Caeſar, having no farther occaſion to depend upon him; they ſent orders to theſe three Generals to fight againſt Anthony, whom it was their chief intention to deſtroy. When Caeſar, finding himſelf neglected by the Senate, and the war againſt Anthony committed to the management of Brutus, determined to make peace with Anthony; he wrote alſo both to Pollio and Lepidus, ſhewing them how neceſſary it was for them all to unite; leaſt Pompey's faction ſhould deſtroy them one after another, as they plainly intended. When Caeſar was choſen Conſul, and Decimus, being declared a publick enemy, was purſued by Anthony, Pollio joined in the purſuit with his two legions, and brought over Plancus alſo, with the three which he commanded. We have ſeen already, that when Anthony and Lepidus marched to meet Caeſar at Bononia, they left Gaul to be governed by their lieutenants; and that when they formed the Triumvirate, that province was aſſigned to Anthony. It is therefore highly probable, that when they marched to Rome, Pollio being a man of known abilities and integrity, was left by Anthony, to command in Gaul, as his lieutenant: which ſeems to be confirmed by his holding the Venetian territory, of which Mantua was a part, about a year afterwards, for Anthony, with ſeven legions (*u*).

Thus we may reaſonably conclude, that it was, when Mantua was under the government of this favourer of the Muſes, that Virgil wrote the Palaemon, in which Pollio, and he alone of all the great

(*u*) Vell. Paterc. lib. 2. cap. 76.

men

men then in being is celebrated, as a patron of the author, and a poet himſelf (*w*). Year of Rome 711.

The Palaemon is a diſpute between two ſhepherds, who challenge each other to ſing alternately: and is an imitation of the fourth and fifth *Idyllia* of Theocritus. But it is written with infinitely more delicacy than the originals: and though there is the only coarſe raillery between the two ſhepherds, that is to be met with in any of the works of Virgil; yet their converſation may be thought polite, in compariſon with thoſe of Theocritus. He has alſo introduced the deſcription of two cups, like that famous one in the Θύρσις: but the Greek poet's deſcription is long, even to tediouſneſs; whereas thoſe of Virgil are far more conciſe, and elegant.

The next year, when Planeus and Lepidus were created Conſuls, is remarkable for the birth of the famous poet, Publius Ovidius Naſo, when Virgil was in his twenty-ninth year (*x*). 712.

On the very firſt day of this year, the Triumvirs being reſolved to begin with performing great honours to the memory of Julius Caeſar, bound themſelves by an oath to hold all his actions ſacred; ordered a temple to be built in the very place where his body had been burned; and commanded, that a ſtatue of him ſhould be carried about together with one of Venus at the races (*y*). They decreed alſo, that his birth-day ſhould be celebrated with crowns of bay, and univerſal joy: and that thoſe

(*w*) Pollio amat noſtram, quamvis eſt ruſtica, Muſam:
Pierides vitulam lectori paſcite veſtro.
Pollio et ipſe facit nova carmina: paſcite taurum,
Jam cornu petat, et pedibus qui ſpargat arenam.
Eclog. III. 84.

(*x*) Olymp. CLXXXIV. 3. Ovidius Naſo naſcitur in Pelignis. *Euſeb. Chron.* (*y*) Dio, lib. 47.

who

Year of Rome 712. who omitted this celebration ſhould be obnoxious to the curſes of Jupiter and Julius Caeſar: and if they were Senators, or the ſons of Senators, a large fine was to be laid upon them. But, as Julius Caeſar was born on the day of the *Ludi* Apollinares, on which day the Sibylline Oracles forbad any feaſt to be celebrated, to any other God than Apollo, they commanded his birth-day to be kept the day before that feſtival. They forbad any image of him to be carried about, at the funeral of any of his family, according to the uſual cuſtom; becauſe he was not a mortal, but a real God. They alſo made his chapel a place of refuge, from which no one was to be taken, who had fled thither; an honour not given by the Romans to any God ſince the time of Romulus. This deification of Julius Caeſar ſeems to have been alluded to by Virgil in his Daphnis; which muſt therefore have been written near the beginning of this year, when theſe extraordinary honours were paid to the memory of that hero. Such a poem could not but be acceptable to his patron, Pollio, who was a ſteady friend to Julius Caeſar; and was probably Lieutenant-Governor of the province, where Virgil lived. Nor could it be unacceptable to the Triumvirs themſelves, who were profeſſedly of the ſame party; and had decreed thoſe honours to the memory of Julius Caeſar. But though the Triumvirs reigned at Rome, and were abſolute maſters in Gaul, yet they were far from being in poſſeſſion of the whole Roman Empire. Marcus Brutus, one of the murderers of Caeſar, had gotten all Greece and Macedon into his hands, put Caius Anthony to death, and was at the head of a good army. Caſſius, another of the murderers, had at the ſame time collected all the forces, that

that were in Syria; and joined his army with that of Brutus, in oppoſition to the eſtabliſhment of the Triumvirate. In this doubtful ſituation of affairs, Virgil ſeems to have acted with great caution: for though the Daphnis cannot well be imagined to have been written in honour of any other perſon, than that of the great Caeſar (z); yet he prudently ſuppreſſes his name; and deſcribes him under the character of a Herdman. Year of Rome 712.

Brutus and Caſſius, having joined their armies, marched into Macedonia, and encamped at Philippi; where they waited for Caeſar and Anthony, who came againſt them with joint forces; Lepidus ſtaying at Rome, to keep all quiet there. The adverſe armies did not long continue in ſight of each other, before they came to an engagement. The battle was fought with great fury, and various fortune: but at laſt the victory fell to the Triumvirs. Brutus and Caſſius, ſeeing all loſt, ſlew themſelves: Porcia, the daughter of Cato, and wife of Brutus, killed herſelf by ſwallowing a burning coal: moſt of the principal perſons, who had either borne offices, or been concerned in the murder of Caeſar, fell upon their own ſwords: but the ſoldiers, upon promiſe of indemnity, came over to the Triumvirs.

This deciſive battle was fought at the latter end of the year of Rome 712: and as Lepidus had no hand in it, the whole glory of it redounded to Caeſar and Anthony. Theſe two therefore began immediately to take upon them the diſpoſition of pub-

(z) Donatus ſays, that Virgil had two brothers; Silo, who died young, and Flaccus, who died after he was grown up: and that he lamented the death of the latter, under the name of Daphnis. But the improbability of this ſtory is ſhewn, in the notes on that Eclogue.

lick

Year of Rome 712. lick affairs: and to avoid all altercation, they drew up a writing between them, in which it was agreed, that Caeſar ſhould have Spain and Numidia, and Anthony Gaul and Africa; but on condition, that if Lepidus was diſcontented he ſhould have Africa (*a*). They forbare to divide the other provinces; becauſe Sextus, the ſon of Pompey, was in poſſeſſion of Sardinia and Sicily; and the reſt were not yet quieted. It was agreed alſo, that Anthony ſhould quaſh all rebellions, and provide the money, that was promiſed to the ſoldiers: and that Caeſar ſhould take care of Lepidus, if he ſhould offer to ſtir; and that he ſhould alſo manage the war againſt Sextus Pompey; and laſtly, that he ſhould take care to divide the lands, which had been promiſed to the veteran ſoldiers. Caeſar alſo was to deliver two of his legions to Anthony; and inſtead of them, to receive two of Anthony's, which were in Italy. Theſe articles being ſigned and ſealed, Anthony marched into Aſia, and Caeſar returned to Italy. Caeſar made what haſte he could, and came the neareſt way to Italy, going on board at Dyrrachium, and landing at Brunduſium (*b*). But he was taken ſo ill, during his voyage, that it was currently reported at Rome, that he was dead. This rumour occaſioned great diſturbances, which however were ſoon appeaſed by his ſafe return.

Publius Servilius, and Lucius Anthony had the name of Conſuls for the following year: but in reality the whole government was adminiſtred by the latter; and by him chiefly under the direction of Fulvia. This Fulvia was the wife of Mark Anthony; and the mother of Caeſar's wife: ſhe was

(*a*) Dio, lib. 48. (*b*) See the note on ver. 6. of the eighth Eclogue.

a wo-

a woman of a moſt turbulent ſpirit; and ſlighting Lepidus, on account of his indolence, took the reins into her own hands, and would not ſuffer either Senate or People to make any decree without her permiſſion. At this time Caeſar returned victorious from Philippi; and having performed thoſe duties, which ancient cuſtom required from ſucceſsful warriors, he began to enter upon publick buſineſs, a conſiderable part of which was the diviſion of the promiſed lands amongſt the veterans. Lucius Anthony and Fulvia, being allied to him, behaved peaceably at firſt: but that lady's fiery temper ſoon brake out, and kindled the flame of a new civil war. Fulvia and her brother complained, that Caeſar did not permit them to divide the lands, which belonged to Mark Anthony; and Caeſar, that the legions, were not delivered to him, according to the agreement made at Philippi. Their quarrel grew to ſuch a heighth, that Caeſar, being no longer able to bear the inſolence of Fulvia, divorced her daughter; taking an oath, that ſhe ſtill remained a virgin. There was now no longer any ſhadow of agreement between them: Lucius, being wholly guided by Fulvia, pretended to do every thing for the ſake of his brother; having aſſumed, on that account, the ſurname of *Pius.* But Caeſar laid the whole blame on Fulvia and Lucius, not accuſing Mark Anthony in the leaſt degree: charging them with acting contrary to his inclination, and attempting to aſſume a particular power of governing to themſelves. Each party looked upon the diviſion of the lands, as a great ſtep to power; and therefore this was the principal ſubject of their contention. Caeſar was deſirous, according to the agreement made after the battle of Philippi, to divide

Year of Rome 713.

Year of Rome 713. vide the lands amongſt the ſoldiers of Anthony, as well as his own: that he might have it in his power, to lay an obligation upon them all. Fulvia and Lucius were no leſs ſollicitous to have the ſettling of thoſe of Anthony, that they might avail themſelves of their ſtrength: and both of them were of opinion, that the readieſt way was to divide the goods of the unarmed proprietors among the ſoldiers. But when they found, that great tumults were raiſed by this diviſion of the lands, and that Caeſar began to incur the hatred of the people; they changed their plan; and endeavoured to gain all the injured to their party. At this time Rome was filled with the complaints of great multitudes of people, who being diſpoſſeſſed of their eſtates, flocked thither, in hopes either of reſtitution, or of being able to give ſome more favourable turn to their affairs by raiſing tumults. It is the general opinion, that Virgil went to Rome amongſt the reſt of his countrymen, and that being introduced to Caeſar, he obtained an order to have his lands reſtored. It has been already obſerved, that Virgil was probably known to Pollio, a year before this diſtreſs happened: we may therefore venture to ſuppoſe, that the Poet was recommended by him to ſome of the favourites (*c*) of Caeſar, as a perſon of extraordinary genius for poetry. This diviſion of the lands, and the melancholy condition of thoſe,

(*c*) The perſon, to whom Virgil was recommended by Pollio, ſeems to have been Varus: for, in the ninth Eclogue, we find our Poet addreſſing himſelf to Varus, and intreating him to interpoſe in the preſervation of Mantua;

Vare tuum nomen, ſuperat modo Mantua nobis,
Mantua vae miſerae nimium vicina Cremonae;
Cantantes ſublime ferent ad ſidera cycni.

who

who were forced to give up their eſtates to the ſoldiers, is the ſubject of the Tityrus. This Eclogue, which is uſually placed firſt, though plainly not the firſt in order of time, contains a dialogue between Tityrus and Meliboeus, two ſhepherds; the latter of whom repreſents, in a very pathetical manner, the miſeries of thoſe, who were obliged to quit their country, and make room for the intruding ſoldiers. The former expreſſes the great happineſs he enjoyed in being reſtored to his eſtate, by the favour of a young man (*d*), whom he declares, that he will always eſteem as a deity (*e*). This young man can be no other, than Caeſar, who at that time took upon him the diſtribution of the lands. His adopted father was already received into the number of the Gods, whence young Caeſar aſſumed the title of *Divi Julii filius.* Tityrus therefore flatters his great benefactor, as if he was already a deity. This extraordinary favour, above the reſt of his neighbours, was without doubt owing to his ſkill in Poetry: for we are told expreſſly, in the Moeris, that he was ſaid to have preſerved his lands by his verſes *(f)*. It ſeems moſt probable, that it was the Daphnis, which he had written the year before, on the deification of Julius Caeſar, that recommended him to the favour of his adopted ſon. But we are told, that our Poet's joy was but ſhort: for when he returned to take poſſeſſion of his farm, he was violently aſſaulted by the intruder, and would

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(*d*) Hic illum vidi juvenem, Meliboee, quotannis
Bis ſenos cui noſtra dies altaria fumant
Hic mihi reſponſum primus dedit ille petenti;
Paſcite ut ante boves, pueri, ſubmittite tauros.

(*e*) Namque erit ille mihi ſemper Deus: illius aram
Saepe tener noſtris ab ovilibus imbuet agnus.

(*f*) Omnia carminibus veſtrum ſervaſſe Menalcan.

Year of Rome 713. have been killed by him; if he had not made his eſcape, by ſwimming over the Menzo. The Poet, upon this diſappointment, returned to Rome, where he ſeems to have compoſed his Moeris, wherein he artfully introduces ſeveral copies of verſes, as fragments of his poems. In theſe fragments, he ſhews himſelf capable of excelling the fineſt compoſitions of Theocritus: a method very likely to obtain the favour of Caeſar, who had a good taſte for poetry himſelf; and was ſurrounded by perſons as eminent for their learning as their valour. One of the fragments, in this Eclogue, is a direct addreſs to Varus, wherein he promiſes to exalt his name to the ſkies, if he will but preſerve Mantua, which ſuffered by it's neighbourhood to unhappy Cremona (*g*). Another fragment is in honour of the ſtar, which appeared after the death of Julius Caeſar, and was looked upon as a ſign, that his ſoul was received into heaven. Here he plainly names him, which he was afraid to do before the deciſive battle at Philippi: and he could not eaſily have written any thing, that was more likely to pleaſe young Caeſar.

(*g*) This part of Virgil's hiſtory receives a conſiderable light from a paſſage in the fifth Book of Appian *de Bell. Civilibus.* The Hiſtorian informs us, that the ſoldiers frequently tranſgreſſed the bounds aſſigned them, and invaded the neighbouring lands, and that it was not in the power of Caeſar to reſtrain them: Ὁ δὲ Καῖσαρ ταῖς πόλεσιν ἐξελογεῖτο τὴν ἀνάγκην, καὶ ἐδόκουν οὐδ' ὡς ἀρκέσειν, οὐδ' ἤρκουν, ἀλλ' ὁ στρατὸς καὶ τοῖς γείτοσιν ἐπέβαινε σὺν ὕβρει, πλέονά τε τῶν δεδομένων σφίσι περισπώμενοι, καὶ τὸ ἄμεινον ἐκλεγόμενοι, οὐδὲ ἐπιπλήσσοντος αὐτοῖς καὶ δωρουμένου πολλὰ ἄλλα τοῦ Καίσαρος, ἐπαύοντο. It therefore ſeems probable, by what Virgil has ſaid himſelf, in his Moeris, *Mantua vae miſerae, &c.* that the lands about Cremona were given to the ſoldiers, who tranſgreſſed their bounds, and ſeized upon thoſe about Mantua, which had not been given them.

But

But whether Virgil did immediately obtain a quiet poſſeſſion of his eſtate or not, may be queſtioned; becauſe Fulvia and Lucius began about this time to grow ſtrong in that part of the country. Perhaps he ſtaid at Rome, till things were better ſettled; and from this time was under the protection of Caeſar and his friends. He would hardly care to run the hazard of his life again: for we find, that at this time there were ſkirmiſhes between the ſoldiers, and the people, every where (*b*). Year of Rome 713.

By the management of Fulvia and Lucius Anthony, Caeſar incurred the hatred both of ſoldiers and people: the ſoldiers were diſſatisfied with the portion that was given them; and the people were enraged at their lands being taken from them. To add to theſe misfortunes of Caeſar, his legions, which were in Spain, were hindered from paſſing the Alps, by Calenus and Ventidius, who governed the Tranſalpine Gaul, as Anthony's lieutenants. Caeſar therefore propoſed terms of accommodation: but his offers were rejected with contempt by Fulvia, who girded on a ſword, and prepared for war. Caeſar then procured ſome of the veteran ſoldiers to interpoſe; who, according to his expectation, being refuſed by Fulvia and Lucius, were highly offended. He then ſent ſome ſenators to them, who argued upon the agreement made between Caeſar and Anthony; but with no better ſucceſs. He applied to the veterans again, who flocked to Rome in great numbers, and going into the Capitol, reſolved to take the cognizance of the affair into their own hands. They ordered the agreement to be read before them; and then appointed a day for all

(*b*) Ἐν πάσαις γὰρ δὴ ταῖς τύχοιεν ἀλλήλοις ἐμάχοντο. πόλεσιν ὁμοίως, ὅπη ποτὲ συν- Dio, lib. 48.

Year of Rome 713. the parties to meet at Gabii; that they might determine the diſpute, Caeſar came at the time appointed; but Fulvia, and Lucius neglected to appear; wherefore the veterans decided in favour of Caeſar, and reſolved to aſſiſt him.

714. Thus a new civil war brake out in Italy; which was put an end to by the ruin of Fulvia and Lucius, in the next year, when Cneius Domitius and Caius Aſinius Pollio, the great patron of Virgil, were created Conſuls. The war was carried on after the following manner:

Caeſar left Lepidus, with two legions, to defend Rome; whilſt he himſelf marched againſt the enemy, who was ſtrengthened by great numbers of thoſe who hated the Triumvirate, and by the old poſſeſſors of the lands, who abhorred the intruding ſoldiers (*i*). Lucius had two legions at Alba, that mutinied againſt their tribunes, and ſeemed ready to revolt. Both Caeſar and Lucius haſtened toward them: but Lucius reached them firſt; and by many gifts and promiſes regained them. Furnius was marching with a good body, to the aid of Lucius; when Caeſar fell upon his rear, and obliged him to retreat to Sentia; whither he did not care to follow him that night, for fear of an ambuſh. But the next morning Caeſar beſieged him and his army in the town. In the mean time Lucius marched directly to Rome, ſending three parties before him, which entered the city with wonderful celerity: and he himſelf followed, with the main body of his army, his cavalry, and gladiators, and being received by Nonius, who guarded the gate, he added his ſoldiers to his own forces: whilſt Lepidus made his eſcape to Caeſar. Lucius called an aſſembly of

(*i*) Appian. de Bell. civil. lib. 5.

the

the people; and gave them hopes, that Caeſar and Lepidus would ſoon be puniſhed for the violences which they had committed when they were magiſtrates; and that his brother would gladly lay down his unlawful power, and accept of the legitimate office of Conſul, inſtead of the lawleſs rule of a tyrant. This diſcourſe gave a general ſatisfaction; and being ſaluted *Imperator*, he marched againſt Caeſar. In the mean time Barbatius, who was *Quaeſtor* to Mark Anthony, being diſmiſſed by him for ſome offence, told the ſoldiers, that Mark Anthony was angry with thoſe, who warred againſt Caeſar, and their common power: ſo that many being deceived by him, went over to Caeſar. Lucius marched to meet Salvidienus, who was returning with a conſiderable force to Caeſar: Pollio and Ventidius followed him at the ſame time, to interrupt his march. But Agrippa, who was a great friend to Caeſar, being afraid that Salvidienus might be ſurrounded, ſeized upon Inſubres, a country very commodious for Lucius; whereby he accompliſhed his deſign of making him withdraw from Salvidienus, Lucius turned his arms againſt Agrippa; and was now followed in the rear by Salvidienus: and being thus diſappointed, he endeavoured to join with Pollio and Ventidius. But now both Salvidienus and Agrippa attended upon him in ſuch a manner, that he was glad to ſecure himſelf in Peruſia, a city well fortified, but not very well furniſhed with proviſions. Here the two Generals beſieged him; and ſoon after Caeſar came up; ſo that the place was blocked up by no leſs than three armies, which were alſo continually receiving reinforcements; whilſt others were ſent to hinder Pollio and Ventidius from coming to his relief. Fulvia beſtirred

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Year of Rome 714. herſelf violently, and commanded all the Generals, to raiſe the ſiege. She alſo raiſed a new army, which ſhe ſent to Lucius, under the command of Plancus, who routed one of Caeſar's legions by the way. But neither Ventidius nor Pollio were in much haſte to march; becauſe they were not ſure of the real inclination of Mark Anthony: and when Caeſar and Agrippa went about to hinder their conjunction: they both retreated; one to Ravenna, and the other to Ariminum. Caeſar returned to the ſiege, and compleated his works; and kept ſo ſtrict a guard, that no proviſions could by any means be brought into the town. Lucius made ſeveral vigorous ſallies; but without ſucceſs, being always beaten back with loſs. At length, being reduced to great extremities by famine, he yielded himſelf and his army to the mercy of Caeſar, who pardoned them, and took the ſoldiers into his own pay. He intended to give the plunder of the town to his army; but he was prevented by one Ceſtius, who ſet his own houſe on fire, and threw himſelf into the flames, which ſpread on all ſides, and ſoon reduced that ancient city to aſhes; leaving only the temple of Vulcan ſtanding. The other Generals, who were friends of Anthony, either retired before Caeſar, or came over to him; ſo that he became poſſeſſed of all Gaul.

This ſeems to be the time, when Caeſar reſtored Virgil to his lands: for it does not ſeem to have been in his power before. We may well believe, that now Virgil took the opportunity of fulfilling the promiſe, which he had made to Varus, in his Moeris, of exalting his name to the ſkies, if he would preſerve Mantua. This he performed, by compoſing one of his fineſt Eclogues called Silenus: which

which is dedicated to Quintus Atius Varus (*k*), who had ſerved under Julius Caeſar in Gaul and Germany, with ſingular courage, and conduct; and perhaps in this war againſt Lucius Anthony; tho' he is not particularly named by the Hiſtorians now extant. To theſe actions of his Virgil ſeems to allude, when he ſays, Year of Rome 714.

——— Super tibi erunt, qui dicere laudes,
Vare, tuas cupiant, et triſtia condere bella.

This Eclogue was probably written at the command of Varus: for the Poet ſays expreſſly, that he does not write it without being commanded (*l*). Virgil ſeems to have been elevated with the joy of repoſſeſſing his eſtate; and to have been ſtrongly moved by a ſenſe of gratitude to his benefactor. For, in the dedication of this Eclogue, he breaks out into a rapture; and tells his patron, that every tree and grove ſhall reſound his name; and that Apollo himſelf cannot be more delighted with any poem, than that which is inſcribed to Varus (*m*). We may obſerve, that Virgil writes this Paſtoral, to oblige his patron, rather than to indulge his own inclination. He was ambitious of exerciſing his genius in the higher ſorts of poetry: but as he had ſhewn, in his Moeris, how capable he was of excelling Theocritus, in Paſtoral poetry; it is highly probable, that Varus inſiſted on his writing this ſixth Paſtoral. He hints at this himſelf, that he would willingly

(*k*) See the note on ver. 6. of the ſixth Eclogue.
(*l*) Non injuſſa cano. *Ibid. ver.* 9.
(*m*) ——— Te noſtrae, Vare, myricae,
Te nemus omne canet: nec Phoebo gratior ulla eſt,
Quam ſibi quae Vari praeſcripſit pagina nomen.
Ibid. ver. 10, 11, 12.

have

Year of Rome 714. have made war the ſubject of his Poetry: but that he was reſtrained from chooſing a lofty ſubject; and ordered to keep within his paſtoral ſphere (*n*). We may reaſonably believe, that Varus was an Epicurean; and that Virgil in compliment to him, made that Philoſophy the ſubject of his poem. It would have been improper to have made a ſhepherd run through a whole ſyſtem of Philoſophy: he therefore takes advantage of a famous ſtory, that the old demi-god Silenus was found drunk and aſleep, by ſome ſhepherds, who carried him bound to king Midas; where he gave anſwers to ſeveral queſtions relating to Philoſophy. Virgil therefore avoids the cenſure of putting into the mouth of a herdman things above his capacity, by introducing two ſhepherds, who with the aſſiſtance of a Nymph, catch Silenus in one of his drunken fits, and compel him to give them a long promiſed ſong. The old Deity ſings a ſuccinct account of the Natural and Moral doctrine of Epicurus; the formation of the world from Atoms; and the neceſſity of avoiding perturbations of the mind. Here he takes an opportunity of paying a very fine compliment to Cornelius Gallus, another favourite of Caeſar; repreſenting him as a pattern of Epicurean wiſdom, retiring from the diſtractions of the times, and amuſing himſelf with Poetry. Gallus is wandering on the banks of Permeſſus, when one of the Muſes conducts him to the Aonian mountains and introduces him to the court of Apollo. The whole aſſembly riſes to do honour to this great man, and Linus preſents him with the

(*n*) Cum canerem reges et proelia, Cynthius aurem
Vellit et admonuit: paſtorem, Tityre, pingues
Paſcere oportet oves, deductum dicere carmen.
Ibid. ver. 3, 4, 5.

pipe

pipe of old Heſiod, with which he is to ſing the honours of the Grynean grove, ſacred to Apollo. Gallus about that time wrote a poem on this grove, wherein he imitated the ſtile of Heſiod. Virgil therefore elegantly commends this poem, when he ſays Gallus will cauſe this grove to become the favourite of Apollo (*o*). Year of Rome 714.

Caeſar did not remain long in quiet, after the compleat victory, which he had obtained over Lucius and Fulvia (*p*). This turbulent Lady fled to her huſband, and incited him to make war upon Caeſar. Anthony, inflamed with rage, ſteered his courſe to Italy; and began a moſt furious and dangerous war. But the news of the death of Fulvia, whom he had left ſick at Sicyon, coming opportunely, gave a favourable opportunity of ſettling a peace between theſe mighty rivals. Cocceius, a common friend to both, went between them, and projected a reconciliation: the Conſul Pollio appearing on the part of Anthony, and Maecenas on the part of Caeſar, to arbitrate the differences between them. The arbitrators propoſed, that as Fulvia the wife of Anthony was juſt dead, and Marcellus alſo, the huſband of Octavia, half ſiſter to Caeſar; Octavia ſhould be given in marriage to Anthony (*q*). This being agreed to, cauſed an univerſal joy: and the whole army expreſſed their joy by ſhouting, all that day, and the following night. Octavia was with child at the time of this marriage. Therefore, as this great Lady, who was alſo a perſon of a moſt unſpotted character, was the cement of ſo bleſſed a

(*o*) His tibi Grynaei nemoris dicatur origo:
Ne quis ſit lucus, quo ſe plus jactet Apollo. *Ibid.* 72, 73.

(*p*) Appian, lib. 5. Dio, lib. 48. (*q*) See the notes on the fourth Eclogue.

peace,

Year of Rome 714. peace, and union between the two great Triumvirs, who were upon the point of tearing the world in ſunder by their diviſions; Virgil was not backward in teſtifying his joy for ſo happy an event. The Sibylline Oracles had foretold, that a child was to be born about this time, who ſhould rule the world, and eſtabliſh perpetual peace. The Poet ingeniouſly ſuppoſes the child with which Octavia was then pregnant, to be the glorious infant, under whoſe rule mankind was to be made happy; the Golden Age was to return again from heaven; and fraud and violence was to be no more. This is the ſubject of that Eclogue, of which the uſual title is Pollio. In this celebrated Poem, the Author, with great delicacy, at the ſame time pays his court to both the chiefs, to his patron Pollio, to Octavia, and to the unborn infant. It is dedicated to the great Pollio by name, who was at that time Conſul (*r*): and therefore we are ſure of the date of this Eclogue; as it is known, that he enjoyed that high office in the year of Rome 714. Many Criticks think the ſtile and ſubject of this Eclogue too high, to deſerve the name of a Paſtoral. But that the Author himſelf intended it for a Paſtoral is very plain; becauſe at the very beginning he invokes the Sicilian Muſes (*s*). But as he intended to offer this poem to ſo eminent a perſon, as a Roman Conſul, he thought, that ſome attempt ſhould be made to ſoar above the common level of Paſtoral writing: and that if a rural poem was offered to a Conſul, it ought to be compoſed in ſuch a manner,

(*r*) Teque adeo decus hoc aevi, te Conſule, inibit
Pollio, et incipient magni procedere menſes.
Ecl. IV. *ver.* 11, 12.

(*s*) Sicelides Muſae paulo majora canamus. *Ibid. ver.* 1.

as

as to be worthy of the ear of ſo great a magiſtrate (*t*). Yet he does not loſe ſight of the country: the goats, the cows, and the ſheep have their ſhare in theſe bleſſings of peace; and the ſpontaneous plants, which are to ſpring up at the renovation of the golden age, are ſuited very well to Paſtoral Poetry. Year of Rome 714.

Caeſar and Anthony now made a new partition of the world: all toward the Eaſt, from Codropolis, a town of Illyricum within the Adriatick, being aſſigned to Anthony; and all toward the Weſt to Caeſar (*u*). Africa was left to Lepidus: and the war with Sextus Pompey was to be managed by Caeſar; and the Parthian war by Anthony. Each of them ſent armies, under the command of their reſpective friends into different parts of the world: amongſt whom it appears, that Pollio was ſent into Illyricum; for it appears that he obtained a triumph for his victory over the Parthini, a people in that part of the world, at the latter end of the year of Rome 715. It was during this march of Pollio, that Virgil publiſhed his Pharmaceutria, which is dedicated to that noble perſon (*w*). This beautiful Eclogue was partly written in imitation of one under the ſame name in Theocritus. It conſiſts of two parts; the firſt of which contains the complaints of a ſhepherd, who was deſpiſed by his miſtreſs; and the ſecond is full of the incantations uſed by a ſorcereſs to regain the loſt affection of her lover. It ſeems probable, that Pollio had engaged Virgil in an attempt to imitate the Φαρμακεύτρια of 715.

(*t*) Si canimus ſylvas, ſylvae ſint Conſule dignae. *Ibid. ver.* 3.

(*u*) Appian. de Bell. Civ. lib. 5.

(*w*) Tu mihi, ſeu magni ſuperas jam ſaxa Timavi:
Sive oram Illyrici legis aequoris. *Ecl.* VIII. *ver.* 6, 7.

Theocritus,

Year of Rome 715. Theocritus, before he began his march: for the Poet ſays expreſſly, that theſe verſes were begun by his command (*x*). He celebrates his patron in a moſt elegant and polite manner: and as Pollio was not only a great General; but alſo one of the beſt ſcholars of his time, he mentions his great actions, and noble tragedies together, and intreats him to permit the Poet to mix his ivy with the victorious bays, that were to crown the head of Pollio (*y*). If we take Virgil's own opinion, we ſhall judge this to be one of the fineſt of his compoſitions: for the Introduction prepares us to expect ſomething more than ordinary (*z*); and when he has finiſhed the ſpeech of Damon, he calls upon the Muſes to relate what Alpheſiboeus ſaid, being unable to proceed any farther by his own ſtrength (*a*). Indeed there are a great number of exquiſitely beautiful paſſages in this Eclogue: which, as they cannot eaſily eſcape the obſervation of a reader of any

(*x*) A te principium; tibi deſinet: accipe juſſis
Carmina coepta tuis. *Ibid. ver.* 11, 12.

(*y*) —— En erit unquam
Ille dies, mihi cum liceat tua dicere facta,
En erit, ut liceat totum mihi ferre per orbem
Sola Sophocleo tua carmina digna cothurno.
Ibid. ver. 7, 8, 9, 10.

And,

—— Atque hanc ſine tempora circum
Inter victrices hederam tibi ſerpere lauros.
Ibid. ver. 12, 13.

(*z*) Paſtorum Muſam, Damonis et Alpheſiboei,
Immemor herbarum quos eſt mirata juvenca,
Certantes, quorum ſtupefactae carmine lynces,
Et mutata ſuos requierunt flumina curſus.
Ibid. ver. 1, 2, 3, 4.

(*a*) Haec Damon: vos, quae reſponderit Alpheſiboeus,
Dicite, Pierides: non omnia poſſumus omnes.
Ibid. ver. 62, 63.

taſte,

taſte, and as moſt of them are pointed out in the Notes, need not be particularly mentioned in this place. Year of Rome 715.

The year 716 paſſed without any publick tranſaction of note, except the power which Sextus the ſon of Pompey acquired by ſea; who became ſo famous by his naval exploits, that he was believed to be the ſon of Neptune. Nor is it certain, that Virgil compoſed any of his Eclogues this year: however, as the Meliboeus is the only Eclogue, of which we cannot aſcertain the date; we may form a conjecture, that it was written this year, which muſt otherwiſe have paſſed without any apparent exertion of our Poet's genius. 716.

The next year began with the march of M. Vipſanius Agrippa, one of the new Conſuls into Gaul; to quiet an inſurrection there. Agrippa was ſucceſsful, and was the ſecond Roman, who croſſed the Rhine with an army (*b*). But the depredations of Pompey were ſo great, that Caeſar was impatient for his return: that he might overſee the maritime buſineſs; and give directions for the building of ſhips in all the ports of Italy. It muſt have been in this year, that Virgil compoſed the laſt of his Eclogues, which bears the title of Gallus; the ſubject of which is the paſſion of that Poet for Lycoris (*c*), who had left him to run away with ſome ſoldier, who marched over the Alps (*d*). As Agrippa was the firſt Roman, after Julius Caeſar, who croſſed 717.

(*b*) Dio, lib. 48.

(*c*) Extremum hunc Arethuſa mihi concede laborem.
Pauca meo Gallo, ſed quae legat ipſa Lycoris,
Carmina ſunt dicenda. *Ecl.* X. *ver.* 1, 2, 3.

(*d*) —— Tua cura Lycoris
Perque nives alium, perque horrida caſtra ſecuta eſt.
Ibid. ver. 22, 23.

the

Year of Rome 717. the Rhine with an army: it muſt have been with that very army, that Lycoris ran away over the ſnows of the Alps, and the froſts of the Rhine (*e*). Caeſar in the mean time had buſineſs enough to engage himſelf, and all his friends, in defending the ſea-coaſt of Italy againſt the invaſions of Pompey. Among theſe it is highly probable, that Gallus was employed, for we find, that he was detained in arms at the ſame time (*f*). We have ſeen already that the Silenus was begun, at the command of Varus; and the Pharmaceutria at that of Pollio. Thus the tenth Eclogue ſeems to have been undertaken, at the requeſt of Gallus. Perhaps he deſired Virgil to imitate the firſt Idyllium of Theocritus: and the Poet, complying with his direction, repreſented Gallus himſelf, as a ſhepherd dying for love, like the Daphnis of the Greek Poet (*g*).

It

(*e*) Tu procul a patria, nec ſit mihi credere, tantum
Alpinas, ah dura, nives, et frigora Rheni
Me ſine ſola vides. *Ibid. ver.* 46, 47, 48.

(*f*) Nunc inſanus amor duri me Martis in armis
Tela inter media atque adverſos detinet hoſtes.
Ibid. ver. 44, 45.

(*g*) It will be objected perhaps by ſome, that a longer time is here aſſigned for Virgil's occupation in writing the Eclogue, than is conſiſtent with the faith of Hiſtory. Both Donatus and Servius affirm, that the Bucolicks were finiſhed in three years: whereas I have ſuppoſed him to have begun writing before the death of Julius Caeſar, and not to have finiſhed them before the year of Rome 717, a ſpace of time containing no leſs than ſeven years. But both theſe Authors are irreconcileable with each other, and in ſome meaſure with themſelves. Donatus ſays, that the Bucolicks, on their publication, were ſo well received, as to be frequently recited by the ſingers on the theatre; and that Cicero himſelf having heard ſome of the verſes, called out to have the whole repeated; and when he had heard the whole, cried out in an extaſy, that the Author was *the ſecond great hope of Rome*,

It ſeems to have been about this time, that Virgil began his GEORGICKS; under the patronage Year of Rome 717.

Rome, eſteeming himſelf to be the firſt: "Bucolica eo ſucceſſu edidit, ut in ſcena quoque per cantores crebra pronunciatione recitarentur. At cum Cicero quoſdam verſus audiiſſet, et ſtatim acri judicio intellexiſſet non communi vena editos, juſſit ab initio totam Eclogam recitari: quam cum accurate pernotaſſet, in fine ait: *Magnae ſpes altera Romae.* Quaſi ipſe linguae Latinae ſpes prima fuiſſet, et Maro futurus eſſet ſecunda. Quae verba poſtea Aeneidi ipſe inſeruit." Therefore, according to Donatus, Virgil muſt have publiſhed one at leaſt of his Bucolicks before the end of the year 711, when Cicero was murdered. Now it has juſt been ſhewn, that the Gallus could not be written before the year 717: therefore Virgil muſt have ſpent ſix years inſtead of three, in writing his Bucolicks. Servius on the contrary, ſays he did not begin his Bucolicks before the year 714: for he tells us expreſsly, that Virgil having loſt his lands, after the contention between Anthony and Auguſtus, went to Rome, and was the only perſon who recovered his eſtate, being favoured by Maecenas and Pollio, the latter of whom perſuaded him to write the Bucolicks: "Poſtea, ortis bellis civilibus, inter Antonium et Auguſtum, Auguſtus victor Cremonenſium agros, quia pro Antonio ſenſerant, dedit militibus ſuis. Qui cum non ſufficerent, his addidit agros Mantuanis ſublatos, non propter civium culpam, ſed propter vicinitatem Cremonenſium. Unde ipſe in Bucolicis Ecl. IX. 28. *Mantua vae miſerae nimium vicina Cremonae.* Amiſſis agris Romam venit: et uſus patrocinio Pollionis et Maecenatis, ſolus agrum, quem amiſerat, recipere meruit. Tunc ei propoſuit Pollio, ut carmen Bucolicum ſcriberet, quod eum conſtat triennio ſcripſiſſe, et emendaſſe." The reader will eaſily obſerve, that the Civil war here mentioned could be no other, than that with Fulvia, and Lucius the brother of Mark Anthony, which was not ended before the ſurrender of Peruſia, in 714; and that the ſtory of our Author's being protected at Rome by Pollio and Maecenas is highly improbable. Pollio was ſo far from being then at Rome, in favour with Caeſar, that he was at that time at the head of an army, not far from Mantua, with which he had acted againſt Caeſar. As for Maecenas,

Year of Rome 717.

age of Maecenas, to whom he dedicated every part of that noble work. Caius Cilnius Maecenas was deſcended from the ancient kings of Etruria; whoſe poſterity, after many unſucceſsful wars, were at laſt incorporated into the Roman State, and admitted into the Equeſtrian order. He was an Epicurean, and wrote ſeveral pieces both in proſe and verſe, which are now loſt. But he is beſt known as a favourer and patron of learned men, particularly of the two beſt of the Roman Poets, Virgil and Horace (*b*). He was high in the favour of Caeſar, which probably began about this time: for Virgil does not mention his name in any of the Eclogues; and in the next year, we find, that except a few magiſtracies which were continued, the adminiſtration of publick affairs in Rome, and all over Italy, was committed to him (*i*). This wiſe miniſter, having well conſidered what difficulties the Romans had lately met with for want of corn; what tumults, and inſurrections had been thereby raiſed

cenas, if he had any ſhare in recommending the Poet to the protection of Caeſer at that time, it is ſtrange that his name ſhould not be mentioned in any one Bucolick. We ſee how irreconcileable theſe old Grammarians are: for if, as they both agree, Virgil wrote his Bucolicks in three years; he muſt have finiſhed them, according to Donatus, not later than in 714, and according to Servius, not earlier than 717 or 718. Therefore, if there is any poſſibility of reconciling them, it muſt be by ſuppoſing the ſpace of three years to be a miſtake; and that, according to Donatus, he did not begin them later than 711, in which year Cicero was killed; and, according to Servius, that he did not finiſh them earlier than 717.

(*b*) Maecenas, atavis edite regibus:
O, et praeſidium, et dulce decus meum.
Horat. lib. i. *Ode* 1.

(*i*) Τὰ τε ἄλλα τὰ ἐν τῇ πόλει, τῇ τε λοιπῇ Ἰταλίᾳ Γάϊός τι Μαικήνας, ἀνὴρ ἱππεὺς, καὶ τοίε καὶ ἔπειτα ἐπιπολὺ διώκησεν. *Lib.* 49.

among

among the populace; and how poorly the lands of Italy, lately divided among the veteran ſoldiers, would in all probability be cultivated, by thoſe who had known nothing but war and deſolation for ſo many years; engaged Virgil in writing for their inſtruction. The Poet readily undertook the work; and being juſt returned with triumph, from the contention with Theocritus; was ready to engage in a new one with the celebrated Heſiod. The love of conqueſt was the darling paſſion of the Romans: they had long ſhewed their ſuperiority over other nations in arms: and had been for ſome time ſtruggling for the maſtery alſo in the arts of peace. Cicero had raiſed the Roman Eloquence to a very great heighth; and Virgil was endeavouring to give as great a reputation to their Poetry. He acknowledges indeed himſelf, that other nations excelled the Romans in Statuary, Oratory, and Aſtronomy; and mentions the arts of Government as particularly belonging to them (*k*): but yet he plainly declares, that he aims at gaining a compleat victory over the Greek Poets (*l*). He was not diſappointed; for the Georgicks are univerſally allowed to be the fineſt Poem of their kind.

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(*k*) Excudent alii ſpirantia mollius aera,
Credo equidem: vivos ducent de marmore vultus;
Orabunt cauſas melius; caelique meatus
Deſcribent radio, et ſurgentia ſidera dicent:
Tu regere imperio populos, Romane, memento:
Hae tibi erunt artes: paciſque imponere morem,
Parcere ſubjectis, et debellare ſuperbos.
Aen. VI. *ver.* 847, &c.

(*l*) —— Tentanda via eſt, qua me quoque paſſim
Tollere humo, victorque virum volitare per ora.
Primus ego in patriam mecum, modo vita ſuperſit,
Aonio rediens deducam vertice Muſas.
Georg. III. *ver.* 7, &c.

Year of Rome 717. Agrippa, being appointed by Caeſar, to guard the ſea-coaſts againſt the depredations of Sextus Pompey; ſet about the work with great diligence, immediately after his return from Gaul (*m*). But as there were no ports, where a number of ſhips could ride in ſecurity; he began and perfected a noble work, which gave ſafety to his country, and did honour to himſelf. Near Cumae, a city of Campania, between Miſenum and Puteoli, was a place formed like a half moon: for it was almoſt ſurrounded by ſmall, bare mountains. Within this compaſs were three bays; of which the outer one was near the cities, and was called the Tyrrhene bay, as it belonged to the Tyrrhene ſea. At a ſmall diſtance within this was the Lucrine bay; and ſtill farther within land was a third, which had the appearance of a lake, and was called Avernus. Agrippa made a communication of theſe three waters, repairing the banks, where they had formerly been broken down, ſtrengthening them with moles, and leaving only a narrow paſſage juſt big enough for ſhips to enter. This port being thus made convenient and ſecure, had the name of the Julian port beſtowed on it, in honour of Julius Caeſar. This great work is mentioned by our Poet, in the third Georgick;

An memorem portus, Lucrinoque addita clauſtra,
Atque indignatum magnis ſtridoribus aequor,
Julia qua ponto longe ſonat unda refuſo,
Tyrrhenuſque fretis immittitur aeſtus Avernis.

By theſe means Agrippa was able to provide a
718. fleet ſufficient to keep the ſea; and the next year

(*m*) Dio Caſſ. lib. 48.

engaging

engaging with Sextus Pompey, gained a compleat victory over him, and deſtroyed almoſt all his ſhips; for which he obtained the honour of a naval crown. Pompey threw himſelf into the arms of Anthony, and was by his command put to death by Titius, in the year 719, when Cornificius, and another Sextus Pompey were Conſuls. Year of Rome 718. 719.

The following year is diſtinguiſhed by the death of the Poetaſter Bavius (*n*), whoſe memory Virgil has preſerved by beſtowing one ſingle line upon him (*o*). We know no more of him, than that he was a bad Poet; and that he joined with others of the ſame claſs, in ſcribbling againſt his betters. 720.

The world was now divided between Caeſar and Anthony without a rival: for the ſon of the Great Pompey had been put to death by the latter; and the former had depoſed Lepidus, and deprived him of all power and dignity. But the world was not ſufficient for theſe two ambitious perſons: and when no one was left to contend with them, they could not be eaſy till they had found a pretence to turn their arms againſt each other (*p*). This was not very difficult for them to do. Anthony accuſed Caeſar of having thruſt Lepidus out of his poſt, and aſſuming to himſelf the provinces and armies both of Lepidus and Sextus, which ought to have been divided equally between them: he therefore inſiſted upon an equal partition of the ſpoil. Caeſar had crimes enough to object to Anthony. He had put Sextus Pompey to death; and had taken poſ- 721.

(*n*) Ol. CLXXXIX. 3. M. Bavius Poeta, quem Virgilius Bucolicis notat, in Cappadocia moritur. *Euſeb. Chron.*

(*o*) Qui Bavium non odit, amet tua carmina Maevi. *Ecl.* III. *ver.* 90. See the Note on that paſſage.

(*p*) Dio, lib. 50.

Year of Rome 721. ſeſſion of Egypt, which did not fall to him by lot. His infamous commerce with Cleopatra, Queen of Egypt, was notorious: he had given the name of Caeſario to one of her children, and pretending that he was begotten by Julius Caeſar, had foiſted him into the family of Caeſar, to his great offence and injury: and had beſtowed kingdoms and provinces on the Queen, and her ſpurious iſſue, by his own authority, without the conſent of the Senate and People of Rome.

722. This contention was at firſt managed by letters and meſſengers: but no ſooner were Cneius Domitius, and Caius Soſſius, friends of Anthony, choſen Conſuls, than the approach of a new Civil War became evident. On the very firſt day of the year, Soſſius made a ſpeech, wherein he greatly praiſed Anthony, and as much inveighed againſt Caeſar: nay he would have made an edict againſt him directly, if Nonius Balbus, Tribune of the people had not interpoſed. Caeſar expected this would happen; and therefore, that he might not ſeem to begin the contention, feigned ſome excuſe to withdraw from Rome before that day. When he returned, he aſſembled the Senate, and being ſurrounded by a guard of his friends and ſoldiers, took his place between the two Conſuls; and juſtified himſelf, and accuſed Soſſius and Anthony. When none dared to anſwer him, he appointed a day; on which he declared he would make a proof of the injuries of Anthony in writing. The Conſuls, not daring to reply, and being unable to hold their peace, withdrew before the day, and went to Anthony, being followed by ſeveral other Senators. Caeſar, being deſirous to ſeem not to have driven them away by violence, gave leave to as many more

to

to follow them as pleaſed This loſs was made up to Caeſar, by the defection of many from Anthony. Among theſe were Titius and Plancus, who had been greatly honoured by him, and made partakers of his ſecret counſels. Theſe were greatly incenſed againſt Anthony, for having begun the war, divorced the virtuous Octavia, whom all reverenced, and given himſelf up to the impure embraces of Cleopatra. Theſe were received by Caeſar with great joy, informed him of all Anthony's deſigns, and where he had depoſited his will, to which they themſelves had been witneſſes. Caeſar, having gotten poſſeſſion of the will, cauſed it to be openly read before both Senate and people. This action, though not according to the ſtrict rules of juſtice, was of ſignal ſervice to Caeſar, as it tended to convince all men of the ill conduct of Anthony, and to remove the blame from Caeſar. In this will, Anthony bare teſtimony to Caeſario, that he was the ſon of Julius Caeſar: to his own children by Cleopatra, he bequeathed immenſe legacies; and ordered his own body to be buried at Alexandria, in the ſame ſepulchre with that of Cleopatra. This incenſed the people moſt highly, and gave them cauſe to believe all the other reports concerning Anthony's miſbehaviour. They concluded, that Anthony, if he once obtained the ſole dominion, would make a preſent of Rome to Cleopatra, and transfer the imperial ſeat to Egypt. All concurred in cenſuring him; not only his enemies, and thoſe who ſtood neuter; but even his friends themſelves condemned him. They decreed unanimouſly, that the Conſulſhip, which had been aſſigned him, ſhould be taken from him; and that all his power ſhould be abrogated. They were not willing to

Year of Rome 722.

Year of Rome 722. declare him a publick enemy; becauſe all that were with him would have been involved in the ſame danger: but they gave a promiſe of pardon, and approbation, to all that ſhould deſert him. They proclaimed war againſt Cleopatra, with all the ſolemnities uſed by the Romans on ſuch occaſions: which was in effect declaring war againſt Anthony himſelf, who had united with her in a manner ſcandalous to the Roman name. The greateſt preparations for war were made on both ſides that had ever been known: and many nations came in as auxiliaries. All Italy, Gaul, Spain, Illyricum, and part of Africa, Sardinia, Sicily, and the neighbouring iſlands came in to Caeſar's aſſiſtance. On Anthony's part appeared thoſe regions of Aſia, and Thrace, which were ſubject to the Romans, Greece, Macedon, Egypt, Cyrenaica, and the neighbouring iſlands, with moſt of the kings, and princes, who bordered on the Roman Empire. At this time Virgil ſeems to have written theſe lines, at the latter end of the firſt Georgick;

Hinc movet Euphrates, illinc Germania bellum:
Vicinae ruptis inter ſe legibus urbes
Arma ferunt: ſaevit toto Mars impius orbe.

Anthony was ſo far ſuperior in the number of his forces, that he made no doubt of ſubduing Caeſar; he endeavoured alſo to draw his ſoldiers from him by the largeneſs of his bribes, which he diſtributed not only in Italy, but even in Rome itſelf.

723. It was toward the latter end of the following year, that the navies of theſe two mighty rivals met at Actium, a promontory of Epirus, where they came to a deciſive engagement. Virgil has repreſented

ſented this fight, in his deſcription of the celeſtial ſhield formed by Vulcan for Aeneas (*q*). He omits the mention of the foreign auxiliaries in Caeſar's army, and ſpeaks as if it was wholly compoſed of the natives of Italy; and celebrates the great Agrippa, who had no ſmall ſhare in the labours, and honours of that important day. Year of Rome 723.

Hinc Auguſtus agens Italos in praelia Caeſar,
Cum patribus, populoque, Penatibus et magnis Diis,
Stans celſa in puppi: geminas cui tempora flammas
Laeta vomunt, patriumque aperitur vertice ſidus.
Parte alia, ventis et Diis Agrippa ſecundis,
Arduus, agmen agens: cui, belli inſigne ſuperbum
Tempora navali fulgent roſtrata corona.

But he ſets forth the barbarous aids of Anthony at large; and mentions his being followed by Cleopatra, whom he calls his Egyptian wife (*r*):

Hinc ope barbarica variiſque Antonius armis
Victor, ab Aurorae populis et littore rubro
Aegyptum vireſque Orientis, et ultima ſecum
Bactra vehit: ſequiturque nefas! Aegyptia conjux.

He gives a fine deſcription of the ruſhing of the ſhips againſt each other, and compares them to floating mountains. He repreſents the queen, as placed in the middle of her fleet, and encouraging her men with the tinkling noiſe of the Egyptian *ſiſtrum:* and beautifully introduces the monſtrous gods of Egypt, as vainly oppoſing themſelves to the powerful gods of Rome; Neptune, Venus, and Minerva: and deſcribes Mars raging in the midſt

(*q*) Aen. VIII. ver. 678, &c. (*r*) Ibid. ver. 685, &c.

of

Year of Rome 723. of the fight, attended by the Furies, Diſcord, and Bellona (*s*):

Una omnes ruere, ac totum ſpumare reductis
Convulſum remis roſtriſque tridentibus aequor.
Alta petunt: pelago credas innare revulſas
Cycladas, aut montes concurrere montibus altos:
Tanta mole viri turritis puppibus inſtant.
Stupea flamma manu, teliſque volatile ferrum
Spargitur: arva nova Neptunia caede rubeſcunt.
Regina in mediis patrio vocat agmina ſiſtro:
Necdum etiam geminos a tergo reſpicit angues.
Omnigenumque Deum monſtra, et latrator Anubis,
Contra Neptunum et Venerem, contraque Minervam
Tela tenent: ſaevit medio in certamine Mavors
Caelatus ferro, triſteſque ex aethere Dirae:
Et ſciſſa gaudens vadit Diſcordia palla.
Quam cum ſanguineo ſequitur Bellona flagello.

When the fight had continued a long time, and victory was yet doubtful, Cleopatra gave the ſignal to her men to hoiſt their ſails, and retire. Anthony, ſeeing the Queen fly, immediately accompanied her; which the reſt of the fleet obſerving, cleared their ſhips as faſt as they could, and followed the inglorious example of their leader. This flight of Cleopatra is poetically deſcribed, as being cauſed by the Actian Apollo, who drew his bow, and diſſipated the barbarous forces (*t*):

Actius haec cernens arcum intendebat Apollo
Deſuper: omnis eo terrore Aegyptus, et Indi,
Omnis Arabs, omnes vertebant terga Sabaei.
Ipſa videbatur ventis regina vocatis

(*s*) Aen. VIII. ver. 689, &c. (*t*) Ibid. ver. 704, &c.

Vela

Vela dare, et laxos jam jamque immittere funes. Year of Rome 723.
Illam inter caedes, pallentem morte futura,
Fecerat ignipotens undis et Japyge ferri;

This great victory, whereby Caeſar obtained the ſole command of the Roman Empire, was obtained on the ſecond day of September (*u*): and on that very day he dedicated one ſhip of each rate, that had been taken from the enemy, to Apollo, who was worſhipped at Actium. Anthony and Cleopatra made their eſcape to Egypt; where the Poet repreſents the river Nile to mourn, and open his boſom to receive them (*x*):

Contra autem magno moerentem corpore Nilum,
Pandentemque ſinus, et tota veſte vocantem
Coeruleum in gremium latebroſaque flumina victos.

Caeſar having ſtaid a ſhort time, to ſettle his affairs in thoſe parts, made haſte into Italy, to receive his fourth Conſulſhip, in conjunction with Marcus Licinius Craſſus.

724.

Having ſtaid only a month in Italy, he went with all poſſible expedition againſt Anthony and Cleopatra: and cauſing his ſhips to be hauled over the Peloponneſian Iſthmus, he came ſo ſuddenly into Aſia, that the news of his arrival came into Egypt, at the ſame time with the account of his being retired to Italy. Cornelius Gallus, the friend of Virgil, to whom the tenth Eclogue is dedicated, had before this quitted his poetical retirement. We have ſeen already, that he was in arms, when that Eclogue was written; and it is not improbable that he was engaged in the ſea fight at Actium: for we now find him at the head of an army, beſieging Paraetonium.

(*u*) Dio, lib. 51. (*x*) Aen. VIII. ver. 711, 712, 713.

Year of Rome 724.

tonium. Anthony went againſt him, but in vain: for Gallus, having, by a ſtratagem, drawn his ſhips into the port, burned ſome, and ſunk the reſt. In the mean time Caeſar aſſaulted Peluſium, and took it by the treachery of Cleopatra; who ordered her forces to retire before him, placing more hopes of conqueſt in the charms of her perſon, than in the courage of her ſoldiers. Anthony being informed that Caeſar had taken Peluſium, left Paraetonium, and meeting Caeſar, who was fatigued with his march, engaged his horſe before Alexandria, and defeated them. This victory ſo increaſed the confidence of Anthony, that he ſoon came to an engagement with the foot, in which he was entirely overthrown. Cleopatra retired into her ſepulchre, pretending to be afraid of Caeſar, but deſigning in reality to get Anthony to be ſhut up with her, or to deſtroy himſelf. She cauſed a report to be ſpread of her own death, which Anthony hearing fell upon his ſword. But when he heard that ſhe was alive, he cauſed himſelf to be carried into the ſepulchre to her, and expired in her arms. Cleopatra kept herſelf within the ſepulchre, which was ſtrongly defended, being in hopes of getting the better of Caeſar by her female arts. But when ſhe found her wiles were all in vain, ſhe killed herſelf, and thereby diſappointed Caeſar of the principal ornament of his triumph. Egypt, being now made tributary, was put under the government of Gallus, who had contributed very much to the conqueſt of it. Caeſar, being now abſolute lord of all, marched through Syria into Aſia, where he wintered, and compoſed the differences among the Parthians: for Tiridates had raiſed an inſurrection againſt Phraates, the king of that country. In this year

year Virgil is ſaid to have publiſhed his Georgicks: but if that be true, it is no leſs certain that he continued his care of that divine work, and made additions to it ten years afterwards. Year of Rome 724.

The following year, when Caeſar was Conſul a fifth time, together with Sextus Apuleius, all his acts were confirmed by a ſolemn oath, on the very firſt day of January: and when letters came from Parthia, they decreed, that he ſhould be mentioned in the hymns, next to the immortal gods. But the glory, in which Caeſar himſelf moſt delighted, was the ſhutting of the gates of Janus, a mark of the univerſal peace which he had eſtabliſhed. He alſo undertook the office of Cenſor this year, together with Agrippa (*y*); and rectified ſeveral abuſes in the ſtate. It muſt have been in this year, that Virgil wrote the firſt Aeneid; for when Jupiter comforts Venus, by foretelling the glories of the deſcendants of Aeneas, he does not mention any thing later, than the ſhutting of the gates of Janus, and the correction of the manners of the people (*z*). He now began to affect divine honours: he permitted a temple to be built to Rome, and to his father, whom he called the Hero Julius, at Epheſus and Nicaea, which were the moſt famous cities of Aſia and Bithynia; and gave them leave to be inhabited by Romans. He alſo permitted ſtrangers to erect temples to himſelf; which was done by 725.

(*y*) Dio, lib. 53.

(*z*) Aſpera tum poſitis miteſcent ſaecula bellis.
Cana Fides, et Veſta, Remo cum fratre Quirinus
Jura dabunt: dirae ferro et compagibus arctis
Claudentur belli portae: Furor impius intus
Saeva ſedens ſuper arma, et centum vinctus ahenis
Poſt tergum nodis, fremet horridus ore cruento.
Aen. I. *ver.* 295, *&c.*

the

Year of Rome 725. the Aſiaticks at Pergamus, and by the Bithynians at Nicomedia.

He ſpent the ſummer in Greece, and thence returned into Italy; and when he entered the city, ſacrifices were offered by ſeveral; and particularly by the Conſul Valerius Potitus, who ſucceeded Apuleius in that office, in the name of the Senate and People of Rome, which had never been done for any one before. Honours were now diſtributed among thoſe Generals, who had ſerved under Caeſar: and Agrippa was now rewarded with a preſent of a green flag, as a teſtimony of his naval victory. Caeſar himſelf obtained the honour of three triumphs: the firſt day he triumphed over the Pannonians, Dalmatians, Japydians, and their neighbours, with ſome people of Gaul and Germany: the ſecond for the naval victory at Actium: and the third for the reduction of Egypt. This threefold Triumph of Caeſar is particularly deſcribed, in the eighth Aeneid (*a*):

At Caeſar, triplici invectus Romana triumpho
Moenia, Diis Italis votum immortale ſacrabat,
Maxima ter centum totam delubra per urbem.
Laetitia ludiſque viae plauſuque fremebant:
Omnibus in templis matrum chorus, omnibus arae:
Ante aras terram caeſi ſtravere juvenci.
Ipſe ſedens niveo candentis limine Phoebi;
Dona recognoſcit populorum, aptatque ſuperbis
Poſtibus: incedunt victae longo ordine gentes,
Quam variae linguis, habitu tam veſtis et armis.
Hic Nomadum genus, et diſcinctos Mulciber Afros,
Hic Lelegas, Caraſque ſagittiferoſque Gelonos.
Pinxerat. Euphrates ibat jam mollior undis,

(*a*) Ver. 714, &c.

Extremique

Extremique hominum Morini, Rhenuſque Bicornis, Year of Rome 725.
Indomitique Dahae, et pontem indignatus Araxes.

Caeſar, having obtained this plenitude of power and glory, and reduced all the enemies of Rome, and his own alſo to obedience, entertained thoughts of reſigning the adminiſtration (*b*). He conſulted about this important affair with his two great favourites, Agrippa and Maecenas: of whom the former adviſed him to lay down his power, and the latter ſtrenuouſly inſiſted on his not parting with it. Caeſar being doubtful which advice he ſhould follow, aſked the opinion of Virgil, according to Donatus, and was determined, by the Poet's advice, not to lay down his command (*c*). Ruaeus, not without reaſon, queſtions the truth of this ſtory,

(*b*) Dio, lib. 52.

(*c*) Poſteaquam Auguſtus ſumma rerum omnium potitus eſt, venit in mentem, an conduceret Tyrannidem omittere, et omnem poteſtatem annuis conſulibus, et ſenatui remp. reddere: in qua re diverſae ſententiae conſultos habuit, Maecenatem et Agrippam. Agrippa enim utile ſibi fore, etiamſi honeſtum non eſſet, relinquere Tyrannidem, longa oratione contendit: quod Maecenas dehortari magnopere conabatur. Quare Auguſti animus et hinc ferebatur et illinc: erant enim diverſae ſententiae, variis rationibus firmatae. Rogavit igitur Maronem, an conferat privato homini, ſe in ſua republ. tyrannum facere. Tum ille, "omnibus ferme, inquit, remp. aucupantibus moleſta ipſa "Tyrannis fuit, et civibus: "quia neceſſe erat propter odia "ſubditorum, aut eorum in- "juſtitiam, magna ſuſpicione "magnoque timore vivere. "Sed ſi cives juſtum aliquem "ſcirent, quem amarent plu- "rimum, civitati id utile eſſet, "ſi in eo uno omnis poteſtas "foret. Quare ſi juſtitiam, "quod modo facis, omnibus "in futurum nulla hominum "facta compoſitione diſtribues; "dominari te, et tibi conduce- "cet et orbi. Benevolentiam "enim omnium habes, ut "Deum te et adorent, et cre- "dant." Ejus ſententiam ſecutus Caeſar principatum tenuit.

ſo

Year of Rome 725. ſo far as it relates to Virgil: becauſe, if he had been conſulted, the Hiſtorians would not have kept a profound ſilence concerning an affair of ſuch importance. Dio, who relates at full length the ſpeeches both of Agrippa and Maecenas on this occaſion, ſays only, that Caeſar preferred the advice of Maecenas: but however Caeſar might poſſibly aſk the opinion of Virgil in private; though he was not admitted to the council board.

726. In the following year, Caeſar being Conſul a ſixth time, and taking the great Agrippa for his collegue, finiſhed his review of the people, and performed the ſolemnities uſed on ſuch occaſions, and inſtituted games in memory of his victory at Actium. Theſe ceremonies are mentioned by Virgil, in the third Aeneid (*d*), under the perſon of Aeneas:

> Luſtramurque Jovi, votiſque incendimus aras:
> Actiaque Iliacis celebramus littora ludis
> Exercent patrias oleo labente palaeſtras
> Nudati ſocii:

It is highly probable, that the third Aeneid was written ſoon after theſe ſacrifices were offered, and theſe games inſtituted, as Ruaeus has well obſerved, in his note on this paſſage. The luſtration to Jupiter, and the ſacrifices, were at this time performed by Caeſar: they ſtrove naked, and were bathed with oil in the gymnaſtick exerciſes; and the Iliacal or Trojan games contained particularly that ſport, which the Romans derived from Troy, and called *Troja*. In this game the noble youths exerciſed on horſeback, as the reader will find it beautifully deſcribed at large, in the fifth Aeneid (*e*).

(*d*) Ver. 279, &c. (*e*) Ver. 545, &c.

In

In this year the moſt learned Varro, who had preceded our Poet, in writing concerning Huſbandry, died at about ninety years of age *(f)*. Year of Rome 726.

The next is remarkable for a debate which happened in the Senate, concerning an additional name to be given to Caeſar. He himſelf would gladly have aſſumed the name of Romulus: but when he found that the people would ſuſpect, that if he took that name, he intended to make himſelf king, he conſented to have the name Auguſtus, or *the auguſt*, in which word all that is moſt honourable and ſacred is contained, beſtowed on him by the Senate and People (*g*). Virgil ſeems to allude to this inclination of Caeſar to take the name of Romulus, in his third Georgick (*h*), when he calls Caeſar Quirinus, one of the names of Romulus. That paſſage therefore muſt have been added after the time commonly aſſigned for the publication of the Georgicks. We may obſerve alſo that it could not be before this time, that Virgil wrote, in the ſixth Aeneid (*i*), 727.

Hic vir, hic eſt, tibi quem promitti ſaepius audis,
AUGUSTUS CAESAR, Divum genus: aurea condet
Saecula qui rurſus Latio, regnata per arva
Saturno quondam: ſuper et Garamantas et Indos
Proferet imperium: jacet extra ſidera tellus,
Extra anni ſoliſque vias, ubi caeliſer Atlas
Axem humero torquet ſtellis ardentibus aptum.

(*f*) Ol. CLXXXVIII. 1. M. Terentius Varro Philoſophus prope nonagenarius moritur. *Euſeb. Chron.*

(*g*) Dio Caſſ. lib. 53. Euſebius places this two years ſooner, in his Chronicle "*Ol.* CLXXXVII. 4. *Caeſar* Auguſtus *appellatus: a quo Sextilis menſis Auguſti nomen accepit.*"

(*h*) Ver. 27.

(*i*) Ver. 791, &c.

Year of Rome 727.

Hujus in adventu jam nunc et Caſpia regna
Reſponſis horrent divum: et Moetica tellus,
Et ſeptem gemini turbant trepida oſtia Nili.

728. In the following year, Cornelius Gallus, whom Virgil had ſo much celebrated in his Eclogues, fell into diſgrace (*k*). We have ſeen already, that Auguſtus had conſtituted him Governor of Egypt. He had been raiſed to this honour from a low condition; and ſeems to have been intoxicated with the great fortune to which he was advanced. He uttered in his cups ſeveral diſreſpectful ſpeeches with regard to Auguſtus; and had the vanity to cauſe ſtatues of himſelf to be erected in moſt parts of Egypt, and to inſcribe his own actions on the pyramids. Being accuſed of theſe and other crimes, he was condemned to baniſhment and confiſcation of goods; which ſentence ſo affected him, that he ſlew himſelf (*l*). Donatus relates, that Virgil was ſo fond of this Gallus, that the fourth Georgick, from the middle to the end, was filled with his praiſes; and that he afterwards changed this part into the ſtory of Ariſtaeus, at the command of Auguſtus. But Ruaeus juſtly queſtions the truth of this ſtory. He obſerves, that the ſtory of Ariſtaeus is ſo well connected with the culture of the bees, that it does not ſeem to have been ſtuck in, but to riſe naturally from the ſubject: that it is not probable, that Virgil would beſtow ſo large a part of

(*k*) Dio, lib. 53. See the note on ver. 64. of the ſixth Eclogue.

(*l*) Euſebius places the death of Gallus in the preceding year. "Ol. CLXXXVIII. 2. Cornelius Gallus Forojulienſis "Poeta, a quo primum Aegyptum rectam ſupra dixi- "mus, quadrageſimo aetatis "ſuae anno proprio ſe manu "interfecit."

his

his work in the praiſe of Gallus, when he has given but a few lines to Maecenas himſelf, to whom he dedicated the whole poem: and laſtly, that Auguſtus himſelf, according to Suetonius, lamented the death of Gallus; and therefore cannot be thought ſo injurious to his memory, as to envy him ſome empty praiſe. Year of Rome 728.

In this year Auguſtus had a deſign of invading Britain; but was hindered by a rebellion of the Salaſſi, a people who lived under the Alps, and of the Cantabrians and Aſturians, who inhabited the plain country of Spain, bordering on the Pyrenean mountains (*m*). He ſent Terentius Varro againſt the Salaſſi, and marched himſelf in perſon againſt the Cantabrians and Aſturians, in the beginning of the following year, when he was Conſul the ninth time, together with M. Junius Silanus. When theſe wars were happily ended, Auguſtus again cloſed the gates of the temple of Janus. 729.

But this peace did not long continue: for in the very next year, the Cantabrians and Aſturians rebelled again; and did much miſchief, before they could be a ſecond time ſubdued. At this time Quintilius Cremonenſis, an intimate friend of Virgil and Horace, died much lamented (*n*). Horace paid the tribute of an Ode to his memory, and addreſſed it to Virgil, who ſeems to have lamented him with an extraordinary grief (*o*). 730.

Auguſtus,

(*m*) Dio, lib. 53.

(*n*) Ol. CLXXXIX. 1. Quintilius Cremonenſis Virgilii et Horatii familiaris moritur, *Euſeb. Chron.*

(*o*) Multis ille bonis flebilis occidit:
Nulli flebilior, quam tibi, Virgili.
Tu fruſtra pius, heu, non ita creditum
Poſcis Quintilium deos.

Year of Rome 731. Auguſtus, being choſen Conſul the eleventh time, together with Calpurnius Piſo fell into ſo dangerous a ſickneſs, that his life was deſpaired of: but Antonius Muſa, his phyſician, whom he had made free, cured him by cold bathing, and drinking cold water (*p*). Muſa was loaded with rewards for this cure, by Auguſtus and the Senate, and had leave given him to wear golden rings: and not only he, but all the reſt of the Faculty, were for the future exempted from paying taxes. But Muſa's reputation was ſoon diminiſhed by the death of young Marcellus, who, being treated exactly in the ſame manner, died under his hands. This Marcellus was the ſon of Octavia, the darling ſiſter of Auguſtus, by her former huſband. He ſeems to have been the child, with whom ſhe was pregnant, at the time of her marriage with Mark Anthony; and the expected infant, under whoſe influence Virgil promiſed the bleſſings of the golden age in his Pollio (*q*). He was greatly beloved by Auguſtus, was his neareſt male relation, and had married his only daughter Julia: he was univerſally lamented, and his body was carried with great pomp and ſolemnity to be burnt in the *Campus Martius.* It muſt have been ſoon after this, that Virgil finiſhed the ſixth Aeneid; at the latter end of which that

Quod ſi Threicio blandius Orpheo
Auditam moderere arboribus fidem,
Non vanae redeat ſanguis imagini
Quam virga ſemel horrida
Non lenis precibus fata recludere,
Nigro compulerit Mercurius gregi.
Durum, ſed levius fit patientia
Quicquid corrigere eſt nefas. *Lib.* 1. *Ode* 24.

(*p*) Dio, lib. 53. (*q*) See the note on ver. 8. of the fourth Eclogue.

youth

youth is celebrated. The Poet repreſents his hero Aeneas deſcending into the Elyſian ſhades, to receive inſtruction from his father. Old Anchiſes entertains his ſon with a review of his poſterity, which gives the Poet an opportunity to mention the greateſt perſons, and actions of the Roman people. Laſt of all, Anchiſes points out the great Marcellus, who had been five times Conſul; he mentions his offering up the *opima ſpolia*, for having ſlain Virdumarus, a German king, in ſingle fight, the victory which he obtained by his celerity, his putting the Carthaginians to flight, his conquering the Gauls, and his being the third Roman, who obtained the honour of making an offering to Feretrian Jupiter (*r*): Year of Rome 731.

Sic pater Anchiſes; atque haec mirantibus addit:
Aſpice, ut inſignis ſpoliis Marcellus opimis
Ingreditur, victorque viros ſupereminet omnes.
Hic rem Romanam magno turbante tumultu
Siſtet eques: ſternet Poenos, Gallumque rebellem:
Tertiaque arma patri ſuſpendet capta Quirino.

Aeneas having ſeen this future hero, takes notice of a youth, of extraordinary beauty, who being clad in ſhining arms, attends upon the great Marcellus. He aſks whether the youth is his ſon, or one of his glorious poſterity. Anchiſes pours forth a flood of tears, and in a moſt pathetic manner foretels what immenſe grief will be occaſioned by the death of this illuſtrious youth, who would have performed actions equal to thoſe of his great anceſtor, if he could have broken through the hard decrees of fate:

(*r*) Aen. lib. VI. ver. 854, &c.

Year of Rome 731.

Atque hic Aeneas, una namque ire videbat
Egregium forma juvenem et fulgentibus armis;
Sed frons laeta parum, et dejecto lumina vultu
Quis, pater, ille virum qui sic comitatur euntem?
Filius? anne aliquis magna de stirpe nepotum?
Quis strepitus circa comitum! quantum instar in ipso est!
Sed nox atra caput tristi circumvolat umbra.
Tum pater Anchises lacrymis ingressus abortis:
O nate, ingentem luctum ne quaere tuorum:
Ostendent terris hunc tantum fata, neque ultra
Esse sinent. Nimium vobis Romana propago
Visa potens, superi, propria haec si dona fuissent.
Quantos ille virum magnam Mavortis ad urbem
Campus aget gemitus! vel quae Tyberine videbis
Funera, cum tumulum praeterlabere recentem!
Nec puer Iliaca quisquam de gente Latinos
In tantum spe tollet avos; Nec Romula quondam
Ullo se tantum tellus jactabit alumno.
Heu pietas! heu prisca fides! invictaque bello
Dextera! non illi quisquam se impune tulisset
Obvius armato: seu cum pedes iret in hostem,
Seu spumantis equi foderet calcaribus armos.
Heu miserande puer! si qua fata aspera rumpas,
Tu Marcellus eris. Manibus date lilia plenis:
Purpureos spargam flores, animamque nepotis
His saltem accumulem donis, et fungar inani
Munere.

Virgil is said to have read the sixth Aeneid to Auguſtus, in the preſence of Octavia, who fainted away, when he pronounced the words *Tu Marcellus eris*; and afterwards made the Poet a preſent of ten *Seſtertia* (*s*) for every line, amounting in the

(*s*) Eighty pounds, fourteen ſhillings and ſeven pence ſterling.

whole

whole to above two thouſand pounds ſterling. The reward was great: but the verſes were Virgil's. Year of Rome 731.

The Ethiopians, who inhabit the inner part of Africa, which lies above Egypt, being led by their Queen Candace, invaded Egypt, and plundering all before them, penetrated as far as the city Elephantina (*t*). But when they heard, that Caius Petronius the governour of Egypt, was marching againſt them, they retreated: but being purſued by Petronius, they were overtaken, and driven into their own country, where he deſtroyed ſome of their towns, and compelled Candace to ſue for peace. To this victory Virgil ſeems to allude, in the ſixth Aeneid (*u*), where he mentions the conqueſts of Auguſtus being extended even beyond the torrid zone: 732.

—— ſuper et Garamantas et Indos
Proferet imperium: jacet extra ſidera tellus
Extra anni ſoliſque vias, ubi caelifer Atlas
Axem humero torquet ſtellis ardentibus aptum.

In the mean time, Auguſtus went into Sicily; and during his abſence there were great tumults about chooſing Conſuls (*w*): hereby he was convinced, that it was not yet ſafe, to truſt the government again in the hands of the people. At the beginning of the year, Marcus Lollius was the ſole Conſul; becauſe they reſerved the other place for Auguſtus: but when he refuſed the office, Quintus Lepidus was choſen in his room. When he had ſettled the affairs of Sicily, he proceeded to Greece: and thence proceeded to Samos, where he ſpent the winter. 733.

(*t*) Dio, lib. 54. (*u*) Ver. 794, &c. (*w*) Dio, lib. 54.

Year of Rome 733. In the ſpring, he marched into Aſia, where he rewarded and puniſhed every province according to it's deſert. Phraates being afraid of his arms, reſtored the ſtandards and captives, which had been taken by the Parthians. His march againſt theſe people is alluded to in the ſeventh Aeneid (*x*):

Sive Getis inferre manu lacrymabile bellum,
Hyrcaniſve, Arabiſve parant; ſeu tendere ad Indos,
Auroramque ſequi, Parthoſque repoſcere ſigna.

At this time Auguſtus, was ſo dreaded by the Eaſtern Nations; that they all ſought his favour: and the very Indians who had before ſent Ambaſſadors to him *(y)*, now entered into a league of peace, and ſent him many preſents (*z*). Caeſar gloried of having ſubdued theſe nations by his authority, againſt whom the Roman armies had hitherto fought in vain. To this ſucceſs therefore our Poet ſeems to allude, in the ſecond Georgick (*a*), when he ſays, that Auguſtus diſarmed the Indians by his arts of government:

—— Te maxime Caeſar,
Qui nunc extremis Aſiae jam victor in oris,
Imbellem avertis Romanis artibus Indum.

It could not well have been before this time, that Virgil wrote that beautiful imagination of his erecting a temple to Auguſtus, which he intended to adorn with a ſculpture of his victories (*b*):

(*x*) Ver. 604.

(*y*) Euſebius fixes the time of the Indians ſending their Ambaſſadors to be in the year 728. "Ol. CLXXXVIII. 3. "Indi ab Auguſto per legatos "amicitiam poſtularunt." *Euſeb. Chron.*

(*z*) Dio, lib. 54.

(*a*) Ver. 170, &c.

(*b*) Georg. III. ver. 261, &c.

In

In foribus pugnam ex auro ſolidoque elephanto
Gangaridum faciam, victoriſque arma Quirini:
Atque hic undantem bello, magnumque fluentem
Nilum, ac navali ſurgentes aere columnas.
Addam urbes Aſiae domitas, pulſumque Niphaten,
Fidentemque fuga Parthum, verſiſque ſagittis,
Et duo rapta manu diverſo ex hoſte trophaea;
Biſque triumphatas utroque ab littore gentes.

Year of Rome 734.

The Gangarides were a people of India, living near the Ganges: and the Niphates is a mountain and river of Armenia. There are indeed ſo many paſſages in the Georgicks, which could not have been written before this time; that we may eaſily conclude, that the Poet put the laſt hand to this Poem, in the year of which we are ſpeaking: It is alſo far from improbable, that the concluſion was written at the ſame time:

Haec ſuper arvorum cultu pecorumque canebam,
Et ſuper arboribus: Caeſar dum magnus ad altum
Fulminat Euphraten bello, victorque volentes
Per populos dat jura, viamque affectat Olympo.

Virgil had now brought his celebrated Aeneis to a concluſion: but it wanted much of the perfection, to which he intended to bring it. He therefore propoſed to travel into Greece, where Auguſtus then was, in order to finiſh it at his leiſure. But meeting him at Athens, as he was returning to Rome, he determined to come back with him; when he was ſuddenly ſeized by a dangerous ſickneſs, which was increaſed by his voyage. He landed at Brunduſium (*c*), where he died, on the twenty-ſecond day

735.

(*c*) Some ſay at Tarentum.

of

Year of Rome 735. of September, when he had almoſt compleated his fifty-ſecond year. His bones were carried to Naples, and buried in a monument erected at a ſmall diſtance from the city. The Inſcription was dictated by himſelf, as he lay on his death-bed, and is thus tranſlated by Dryden:

I ſung Flocks, Tillage, Heroes: Mantua gave
Me life, Brunduſium death, Naples a grave (*d*).

In his laſt will, he ordered his Aeneis to be burnt, becauſe it was not finiſhed to his mind: but Auguſtus would not ſuffer it to be deſtroyed (*e*). Then he left it to Tucca and Varius, with this condition, that they ſhould not make any additions; or even fill up thoſe verſes which he had left imperfect (*f*). Donatus

(*d*) Ol. CXC. 2. Virgilius Brunduſii moritur, Sentio Saturnino, et Lucretio Cinna Conſulibus. Oſſa ejus Neapolim tranſlata in ſecundo ab urbe miliario ſepeliuntur, titulo iſtiuſmodi ſupraſcripto, quem moriens ipſe dictaverat:

"Mantua me genuit, Calabri
"rapuere, tenet nunc
"Parthenope: cecini Paſ-
"cua, Rura, Duces."
Euſeb. Chron.

With this Donatus alſo agrees.

(*e*) Divus Auguſtus carmina Virgilii cremari contra teſtamenti ejus verecundiam vetuit: majuſque ita vati teſtimonium contigit, quam ſi ipſe ſua carmina probaviſſet. *Plin. lib.* 7. *cap.* 30.

Quum morbo oppreſſus adventare mortem videret, petivit oravitque a ſuis amiciſſimis impenſe, ut Aeneida, quam nondum ſatis elimaſſet, abolerent. *Aul. Gell. lib.* 17. *cap.* 10.

(*f*) Anno vero quinquageſimo ſecundo ut ultimam manum Aeneidi imponeret, ſtatuit in Graeciam et Aſiam ſecedere, triennioque continuo omnem operam limationi dare, ut reliqua vita tantum philoſophiae vacaret. Sed, cum aggreſſus iter, Athenis occurriſſet Auguſto, ab Oriente Romam revertenti, una cum Caeſare redire ſtatuit. Ac cum Megara, vicinum Athenis oppidum, viſendi gratia peteret, languorem nactus eſt: quem non intermiſſa navigatio auxit, ita ut gravior indies, tandem Brundiſium

Donatus relates the following verſes of Auguſtus himſelf on this occaſion; Year of Rome 735.

Ergone ſupremis potuit vox improba verbis
Tam dirum mandare nefas? Ergo ibit in ignes,
Magnaque doctiloqui morietur Muſa Maronis?
Sed legum ſervanda fides: ſuprema voluntas
Quod mandat, fierique jubet, parere neceſſe eſt.
Frangatur potius legum veneranda poteſtas,
Quam tot congeſtos noctesque dieſque labores
Hauſerit una dies.

And theſe alſo of Sulpicius Carthaginienſis;

Juſſerat haec rapidis aboleri carmina flammis
Virgilius: Phrygium quae cecinere ducem.
Tucca vetat, Variuſque ſimul: tu, maxime Caeſar,
Non ſinis, et Latiae conſulis hiſtoriae.
Infelix gemino cecidit prope Pergamus igni,
Et pene eſt alio Troja cremata rogo.

It is no wonder, that ſo much care ſhould be taken in preſerving the Aeneis, imperfect as it is;

diſium adventarit: ubi diebus paucis obiit, decimo Cal. Octob. C. Sentio, Q. Lucretio Coſſ. Qui cum gravari morbo ſeſe ſentiret, ſcrinia ſaepe et magna inſtantia petivit, crematurus Aeneida: quibus negatis, teſtamento comburi juſſit, ut rem in emendatam, imperfectamque. Verum Tucca et Varius monuerunt, id Auguſtum non permiſſurum. Tunc eidem Vario, ac ſimul Tuccae, ſcripta ſub ea conditione legavit, ne quid adderent quod a ſe editum non eſſet, et verſus etiam imperfectos, ſi qui erant, relinquerent. *Donatus.*

Euſebius alſo mentions Varius and Tucca being employed in correcting the Aeneis, on condition of not adding any thing. "Ol. CXC. 4. Va-
"rius et Tucca, Virgilii et
"Horatii contubernales, Poe-
"tae habentur illuſtres: qui
"Aeneidum poſtea libros
"emendarunt ſub ea lege, ut
"nihil adderent."

ſince

Year of Rome 735. ſince it is no leſs than the Hiſtory and Panegyrick of Auguſtus Caeſar and the People of Rome. The Romans were fond of being thought to deſcend from the Trojans, who came from Troy, under the conduct of the great Aeneas: and the Julian family derived their pedigree from Aſcanius, who was ſurnamed Iulus, the eldeſt ſon of that Hero. The ſettling therefore of the Trojans in Italy is the ſubject of the whole Poem: he frequently takes occaſion to mention them as the anceſtors of the Romans: he always declares Aeneas to be the ſon of Venus: and he introduces Jupiter himſelf foretelling the great victories and the deification of Julius Caeſar (*g*).

Naſcetur pulchra Trojanus origine Caeſar,
Imperium Oceano, famam qui terminet aſtris,
Julius, a magno demiſſum nomen Iulo.
Hunc tu olim coelo ſpoliis Orientis onuſtum,
Accipies ſecura: vocabitur hic quoque votis.

Jupiter, in the ſame ſpeech relates the hiſtory of the Trojan ſucceſſion, in Italy: that Aeneas, having ſubdued his enemies in that country, ſhall build Lavinium, and reign there three years: that his ſon Aſcanius, ſurnamed Iulus, ſhall ſucceed him, reign thirty years, and transfer the regal ſeat from Lavinium to Alba: that his poſterity ſhall reign there three hundred years; till the prieſteſs Ilia ſhall bear twins to Mars: that Romulus ſhall be ſuckled by a wolf; build a city ſacred to Mars, and call the people Romans from his own name. The god then declares, that theſe Romans ſhall know no bound of their empire: that Juno ſhall lay aſide her enmity,

(*g*) Aen. I. ver. 290, &c.

mity, and concur with him in ſupporting the Roman people, the lords of the world; and that the Trojan race ſhall conquer their ancient enemies the Greeks, and reign over them (*b*). Year of Rome 735.

His ego nec metas rerum, nec tempora pono:
Imperium ſine fine dedi. Quin aſpera Juno,
Quae mare nunc terraſque metu coelumque fatigat,
Concilia in melius referet; mecumque fovebit
Romanos rerum dominos, gentemque togatam.
Sic placitum. Veniet luſtris labentibus aetas,
Cum domus Aſſaraci Phthiam claraſque Mycenas
Servitio premet, ac victis dominabitur Argis.

In the ſixth book, Anchiſes, in the Elyſian fields, ſhews to Aeneas his future ſon Sylvius Aenaeas, the youngeſt of his children by Lavinia. From him the Alban kings deſcend, Procas, Capys, Numitor, and Sylvius Aeneas. Theſe princes, he tells us founded Nomentum, Gabii, Fidena, Collatia, Pometia, Caſtrum Inui, Bola, and Cora. Numitor, the father of Ilia, is accompanied by his grandſon Romulus, the ſon of Ilia by Mars, under whoſe influence Rome arrives at vaſt power. Among theſe great Romans, Anchiſes calls upon Aeneas, to obſerve the noble Julian family, eſpecially Auguſtus Caeſar, under whoſe reign all the bleſſings, promiſed to that mighty ſtate, ſhall be united.

En hujus, nate, auſpiciis illa inclyta Roma
Imperium terris, animos aequabit Olympo;
Septemque una ſibi muro circumdabit arces.
Felix prole virum: qualis Berecynthia mater
Invehitur curru Phrygias turrita per urbes,

(*b*) Ibid. ver. 261, &c.

Laeta

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Laeta Deum partu, centum complexa nepotes,
Omnes coelicolas, omnes ſupera alta tenentes.
Huc, geminas huc flecte acies: hanc aſpice gentem
Romanoſque tuos. Hic Caeſar, et omnis Iuli
Progenies, magnum coeli ventura per axem.
Hic vir, hic eſt, &c.

He then recites the kings, who ſucceeded Romulus; Numa, famous for enacting laws; Tullus, who raiſed again the military ſpirit of the people; Ancus Martius, who ſtudied popularity; and the Tarquins, the latter of whom was expelled by Brutus, whoſe ſevere diſcipline the Poet celebrates. He mentions the famous families of the Decii and Druſi, and the great Dictators, Torquatus and Camillus: he laments the civil diſcords between Pompey and Julius Caeſar, the latter of whom he extols again, as conqueror of the Greeks, and avenger of the Trojan race. He does not paſs over the memory of the great Cato, the glorious Coſſus, the two thunderbolts of war the Scipios, who ſubverted Carthage, or the nobly temperate Fabricius, and Quinctius Cincinnatus. He ſeems in a rapture, at the mention of the Fabii; and then breaks forth into that noble character of the Romans already mentioned; "Ex-"cudent alii ſpirantia, &c." And concludes with deſcribing at large the character of the famous Marcellus.

The celeſtial ſhield of Aeneas (*i*) is alſo decorated with the Hiſtory of Rome: Romulus and Remus ſucking the wolf; the rape of the Sabine virgins, the war thereby occaſioned, and the eſtabliſhment of a happy peace; the puniſhment of Metius for his perfidiouſneſs by Tullus Hoſtilius; the invaſion

(*i*) Aen. VIII. 626.

made

made by Porſenna, to reſtore the ejected Tarquin; and the courage of the Romans, in aſſerting their liberty; the defence of the bridge by Cocles, and the eſcape of Cloelia, by ſwimming croſs the river; the ſiege of the Capitol by the Gauls, and the defence of it by Manlius Torquatus; the puniſhment of wicked Catiline in hell, the judgment ſeat of Cato, in the Elyſian fields; and the victory of Auguſtus Caeſar over Anthony and Cleopatra. The religious and civil cuſtoms alſo of the Romans are to be found in the Aeneis; their ſacrifices, their funerals, their manner of declaring peace and war, and their ſolemn games are deſcribed by Virgil; ſo that it was not without reaſon, that this Poet was highly honoured both by Prince and People. He was in ſuch eſteem at Rome, that, as we are told by one of their beſt Hiſtorians (*k*), the people roſe to him, when he appeared in the theatre, and ſhewed him the ſame reſpect that they gave to Auguſtus himſelf; and that Auguſtus wrote ſuch letters to him, as abundantly teſtified the eſteem and regard, which he had for this excellent Poet. Another of their Hiſtorians calls him the prince of poetry (*l*); and the learned and judicious Quintilian (*m*) was of opinion, that Virgil came nearer to Homer than any other Poet came to Virgil: and the great Emperor Conſtantine calls him the Prince of the Latin Poets (*n*).

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(*k*) Tacitus, Dialog. de Orat.

(*l*) Inter quae maxime noſtri aevi eminent, princeps carminum Virgilius, &c. *Vell. Paterc. lib.* 2.

(*m*) Utar verbis iiſdem, quae ab Afro Domitio juvenis accepi: qui mihi interroganti, quem Homero crederet maxime accedere: ſecundus, inquit, eſt. Virgilius: proprior tamen primo quam tertio. *Lib.* 10.

(*n*) Περὶ ἧς, οἶμαι λέγειν τὸν ἐξοχώτατον τῆς κατὰ Ἰταλίαν ποιητῶν. *Conſtantini Orat. apud Euſeb.*

He

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He lived in friendſhip with the beſt Poets of his age, and particularly with Horace, who in an Ode addreſſed to him, when he was ſailing to Athens, prayed the gods to protect him, and called him the half of his ſoul;

Sic te Diva potens Cypri,
Sic fratres Helenae, lucida ſidera,
Ventorumque regat pater,
Obſtrictis aliis, praeter Iapyga,
Navis, quae tibi creditum
Debes Virgilium, finibus Atticis
Reddas incolumem, precor;
Et ſerves animae dimidium meae (*o*).

The twelfth Ode of the fourth book is alſo addreſſed to Virgil; and in the ſixth Satire of the firſt book, he tells Maecenas, that Virgil was the firſt, who recommended him (*p*). The ſame poet celebrates the ſoftneſs and delicacy of Virgil's Paſtorals (*q*), his ſkill in Poetry (*r*), his judgment (*s*), his

(*o*) Lib. 1. Ode 3.

(*p*) Nulla etenim mihi te ſors obtulit: optimus olim
Virgilius, poſt hunc Varius dixere quid eſſem.
Sat. lib. 1. 6.

(*q*) —— Molle atque facetum
Virgilio annuerunt gaudentes rure Camenae.
Sat. lib. 1. 10.

(*r*) At neque dedecorant tua de ſe judicia, atque
Munera quae multa dantis cum laude tulerunt
Dilecti tibi Virgilius, Variuſque poetae.
Epiſt. lib. 2. 1.

—— Quid autem
Caecilio Plautoque dabit Romanus ademptum
Virgilio Varioque? *Art. Poet.*

(*s*) Plotius et Varius, Maecenas, Virgiliuſque,
Valgius, et probet haec Octavius optimus, atque
Fuſcus,

his candour (*t*), and his piety (*u*). Propertius celebrates the writings of our Poet, declares that his verſes are worthy of Apollo; and ſhews the great expectation, that there was of the Aeneis, by ſaying that Virgil was about a work, which was to exceed the Iliad (*w*). Ovid alſo, ſpeaking to Auguſtus, Year of Rome 735.

Fuſcus, et haec utinam Viſcorum laudet uterque;
Ambitione relegata te dicere poſſum,
Pollio; te Meſſala tuo cum fratre; ſimulque
Vos Bibuli, et Servi; ſimul his te, candide Furni;
Complures alios, doctos ego quos et amicos
Prudens praetereo: quibus haec, ſint qualiacumque,
Arridere velim: doliturus, ſi placeant ſpe
Deterius noſtra.

Sat. lib. 1. 10.

(*t*) Plotius, et Varius Sinueſſae, Virgiliuſque
Occurrunt: animae quales neque candidiores
Terra tulit; neque queis me ſit devinctior alter.
O, qui complexus, et gaudia quanta fuerunt;
Nil ego contulerim jucundo ſanus amico.

Sat. lib. 1. 5.

(*u*) Multis ille bonis flebilis occidit:
Nulli flebilior, quam tibi Virgili
Tu fruſtra pius, heu non ita creditum
Poſcis Quintilium Deos.

Lib. 1. *Ode* 24.

(*w*) Me juvet heſternis poſitum languere corollis,
Quem tetigit jactu certus ad oſſa deus:
Actia Virgilium cuſtodis littora Phoebi,
Caeſaris et fortes dicere poſſe rates,
Qui nunc Aeneae Trojani ſuſcitat arma,
Jactaque Lavinis moenia littoribus.
Cedite Romani ſcriptores, cedite Graii:
Neſcio quid majus naſcitur Iliade.
Tu canis umbroſi ſubter pineta Galeſi
Thyrſin, et attritis Daphnin arundinibus:
Utque decem poſſint corrumpere mala puellam,
Miſſus et impreſſis hoedus ab uberibus.

Year of Rome 735. guſtus, calls Virgil his happy author of the Aeneis (*x*). In another place, he calls that poem the brighteſt work of all Italy (*y*); and in a third, he declares, that the Paſtorals, Georgicks, and Aeneids of Virgil will be read as long as Rome ſhall continue ſovereign of the world (*z*); which prophecy has been abundantly verified; for the works of Virgil ſtill maintain their ſuperiority; though the Roman Empire has been diſſolved above a thouſand years. I ſhall conclude the life of our great Poet with the following lines of the celebrated Vida;

Extulit os ſacrum ſoboles certiſſima Phoebi
Virgilius, qui mox veterum ſqualore ſituque
Deterſo, in melius mira omnia retulit arte,

Felix, qui viles pomis mercatus amores:
Huic licet ingratae Tityrus ipſe canat.
Felix, intactum Corydon qui tentat Alexin
Agricolae domini carpere delicias.
Quamvis ille ſua laſſus requieſcat avena,
Laudatur faciles inter Hamadryadas.
Tu canis Aſcraei veteris praecepta poëtae,
Quo ſeges in campo, quo viret uva jugo.
Tale facit carmen docta teſtudine, quale
Cynthius impoſitis temperat articulis.

Lib. 2. *Eleg.* 34.

(*x*). Et tamen ille tuae felix Aeneidos auctor
Contulit in Tyrios arma virumque toros,
Nec legitur pars ulla magis de corpore toto,
Quam non legitimo foedere junctus amor.
Phyllidis hic idem, teneraeque Amaryllidis ignes
Bucolicis juvenis luſerat ante modis.

Triſt. l. 2.

(*y*) Et profugum Aenean, altae primordia Romae,
Quo nullum Latio clarius extat opus.

Art. amat. lib. 3.

(*z*) Tityrus, et ſegetes, Aeneiaque arma legentur
Roma triumphati dum caput orbis erit.

Amorum, lib. 1.

Vocem

Vocem animumque deo ſimilis: date lilia, plenis
Pierides, calathis, tantoque aſſurgite alumno.
Unus hic ingenio praeſtanti gentis Achivae
Divinos vates longe ſuperavit, et arte,
Aureus, immortale ſonans: ſtupet ipſe, pavetque
Quamvis ingentem miretur Graecia Homerum.
Haud alio Latium tantum ſe tempore jactat.
Tunc linguae Auſoniae potuit quae maxima virtus
Eſſe fuit, caeloque ingens ſe gloria vexit
Italiae: ſperare nefas ſit vatibus ultra:

Year of Rome 735.

Chelſey, 5 June, 1749.

PUBLII

Vocem animumque deo similis : date lilia, plenis
Floribus, (celatis, nuptoque adspirate aluenno.
Sic ingenio præfulgenti gentis Aclivæ
Divinos vates longe superavit, et arte,
Aureus, immortale tonans : stupet ipse, paventque
Quantavis ingentem mirantur Græcia Homerum.
Haud alio Latium eanum le tempore jactat.
Tunc linguæ Aoniæ potuit quæ maxima virtus
Italiæ : tperare nefas fit vatibus ultra :

Year of Rome 735.

Chaucer, 1340.

PUBLII VIRGILII MARONIS BUCOLICORUM

ECLOGA PRIMA.

TITYRUS.

MELIBOEUS, TITYRUS.

MEL. TITYRE, tu patulae recubans sub tegmine fagi

MEL. *You, Tityrus, lying under the shade of a spreading beech,*

NOTES.

1. *Tityre tu patulae, &c.*] After the battle at Philippi, wherein Brutus and Cassius were overthrown by Augustus Caesar and Mark Anthony, in the year of Rome 712, Augustus returned to Italy, in order to reward the soldiers by dividing among them the lands belonging to several cities. But these not being sufficient to satisfy the avarice of the soldiers, they frequently transgressed the bounds assigned them, and seized on the lands belonging to the neighbouring cities. Those injuries caused the inhabitants, both old and young, to flock in great numbers to Rome to seek for redress. We may gather, from a passage in the ninth Eclogue, that Cremona was one of the cities given to the soldiers, and that Mantua, happening to be situated near Cremona, the inhabitants of that territory were involved in the calamity of their unhappy neighbours. It is said that among the rest, Virgil being dispossessed of his estate, went to Rome, where being presented to Augustus he was graciously

exerciſe your rural Muſe with a ſlender pipe. Sylveſtrem tenui Muſam meditaris avena:

NOTES.

ciouſly received, and reſtored to his poſſeſſions. It is reaſonable to think, that ſome of his neighbours, if not all, obtained the ſame favour: though the Commentators ſeem almoſt unanimous in repreſenting Virgil as the only Mantuan, that met with ſuch good fortune. This is the ſubject of the firſt Eclogue. The Poet introduces two ſhepherds under the feigned names of Meliboeus and Tityrus; of whom the former repreſents the unhappy Mantuans, and the latter thoſe who were reſtored to their eſtates: or perhaps Tityrus may be intended to repreſent Mantua, and Meliboeus Cremona. Meliboeus begins the dialogue with ſetting forth the miſeries of himſelf and his neighbours.

1. *Tityre.*] La Cerda produces three reaſons, why the name of *Tityrus* might be applied to an Italian ſhepherd: 1. Becauſe the Poet imitated Theocritus, who gav that name to a ſhepherd in the third Idyllium. 2. Becauſe a pipe made of reeds was called *Tityrinus* in Italy. 3. A ſhepherd might be properly ſo called, as the word ſignifies dancing, an exerciſe much in uſe among ſhepherds; ἐκ τῶν τιτυρισμάτων, οἷς χαίρουσι Σάτυροι, ſays Aelian. To theſe he adds a fourth reaſon; that Tityrus ſignifies a Goat in the African language, whence the name has been aſcribed to thoſe who feed them. He concludes with obſerving, that Servius only ſays that the greater he-goats are called by the name of Tityrus among the Laconians. This laſt quotation is erroneous; for the words of Servius are, "Laconum lingua Tityrus dicitur "*aries* (not *hircus*) major, qui gre-"gem anteire conſuevit." I believe the firſt reaſon is the true one; and that Virgil had no farther meaning, than to borrow the name of a ſhepherd from Theocritus.

I have already ſaid, that the Commentators generally agree, that the Poet intended to deſcribe himſelf under the feigned name of Tityrus. But to this opinion I think ſome material objections may be oppoſed. The Poet repreſents his Tityrus as an old man. In ver. 29. he mentions his beard being grey. In ver. 47. Meliboeus expreſsly calls Tityrus an old man, *Fortunate ſenex*, which words are repeated in ver. 52. Now Virgil could not call himſelf an old man, being under thirty, when he wrote this Eclogue, in which he calls Auguſtus *juvenis*, who was but ſeven years younger than himſelf: and at the end of the Georgicks he tells us expreſsly, that he wrote it in his youth:

"— — — — audaxque *juventa*
"Tityre te patulae cecini ſub tegmine fagi."

In the fifth Eclogue Tityrus is mentioned as a ſervant to Mopſus:

"Incipe, Mopſe, prior, ſi quos aut
"Phyllidis ignes,

Nos patriae fines, et dulcia linquimus arva; *We leave the borders of our country, and our sweet fields.*

NOTES.

" Aut Alconis habes laudes, aut
" jurgia Codri,
" Incipe: *pascentes servabit Tityrus*
" *hoedos.*"

In the eighth Eclogue he mentions Tityrus, as a contemptible shepherd:

" Certent et cycnis ululae: *sit Ti-*
" *tyrus Orpheus*
" Orpheus in sylvis; inter delphi-
" nas Arion."

If Virgil had called himself Tityrus in the first Eclogue, he would hardly have used the same name afterwards for a mean or contemptible person.

1. *Fagi.*] La Cerda contends, that the *Fagus* is not a Beech, but a sort of Oak or *Esculus*; and quotes several authorities to support his opinion. This mistake has arisen from an imagination that the *Fagus* is the same with the Φήγος of the Greek writers, which is indeed a sort of Oak. But the description, which Pliny gives of the *Fagus*, can agree with no other tree, than that which we call a Beech. " Fagi glans
" nuclei simillis, triangula cute in-
" cluditur. Folium tenue, ac le-
" vissimum, populo simile."

2. *Sylvestrem.*] Quintilian, lib. 9. cap. 4. reads *Agrestem.* It is generally allowed to have been a slip in Quintilian's memory; this reading not being countenanced by the authority of any manuscript. La Cerda endeavours to prove, that Virgil always uses *Sylvae*, when he speaks of Shepherds, and *Agri*, when he is treating of Husbandry. But this argument is not good: for in a few lines below we find,

" Ludere quae vellem calamo per-
" misit *agresti.*"

And in the sixth Eclogue

" *Agrestem* tenui meditabor arun-
" dine musam."

Probably Quintilian intended to quote the verse last mentioned.

2. *Meditaris.*] Servius interprets this " *cantas*, quasi melitaris, *d* pro
" *l* posita." La Cerda interprets it *exerces*; which he confirms by several authorities. Ruaeus renders it *modularis.*

Lord Lauderdale translates this passage,

" Under a beech, supinely laid along,
" Thou, Tityrus, *enjoy'st* thy rural
" song."

Dryden's translation is,

" Beneath the shade, which beechen
" boughs diffuse,
" You, Tityrus, *entertain* your
" Sylvan Muse."

Dr Trapp has it,

" Beneath the covert of the spread-
" ing beech
" Thou, Tityrus, repos'd, art
" *warbling* o'er,

We fly our country; whilſt you, Tityrus, lying at eaſe in the ſhade, teach the woods to reſound the beautiful Amaryllis.

Nos patriam fugimus: tu, Tityre, lentus in umbra
Formoſam reſonare doces Amaryllida ſylvas.

TIT. O Meliboeus a God has given me this quiet. For I ſhall always eſteem him as a God:

TIT. O Meliboee, Deus nobis haec otia fecit.
Namque erit ille mihi ſemper Deus: illius aram

NOTES.

" Upon a ſlender reed thy Silvan " lays."

2. *Avena.*] " The muſical inſtru- " ments uſed by ſhepherds were at " firſt made of oat and wheat- " ſtraw; then of reeds, and hol- " low pipes of box; afterwards of " the leg bones of cranes, horns of " animals, metals, &c. Hence " they are called *avena*, *ſtipula*, *ca-* " *lamus*, *arundo*, *fiſtula*, *buxus*, " *tibia*, *cornu*, *aes*, *&c.*" RUAEUS.

5. *Amaryllida.*] Thoſe who underſtand this Eclogue in an allegorical ſenſe, will have Amaryllis to mean Rome. See the note on ver. 31.

6. *O Meliboee, &c.*] Tityrus informs his neighbour, that his felicity is derived from a God, complimenting Auguſtus with that name.

Deus.] The Poet flatters Auguſtus, by calling him a God, ſome years before divine honours were publickly allowed him.

Otia.] Servius interprets it *ſecurity* or *felicity*. La Cerda will have it to mean liberty. Ruaeus renders it *quies*. Lord Lauderdale tranſlates it, *This ſoft retirement*; Dryden, *Theſe bleſſings*; and Dr Trapp, *This freedom*. In the fifth Eclogue our Poet uſes *otia* for *peace* or *eaſe*;

" Nec lupus inſidias pecori, nec re- " tia cervis
" Ulla dolum meditantur: *amat* " *bonus otia Daphnis:*"

And in the ſecond Georgick;

" At ſecura quies, et neſcia fallere " vita,
" Dives opum variarum; at latis " *otia* fundis,
" Speluncae, vivique lacus:"

And in the third;

" Ipſi in defoſſis ſpecubus ſecura ſub " alta
" *Otia* agunt terra."

It is plainly uſed alſo in the ſame ſenſe in the ſixth Aeneid.

" — — — Cui deinde ſubibit,
" *Otia* qui rumpet patriae, reſideſ- " que movebit
" Tullus in arma viros."

7. *Namque erit ille mihi ſemper Deus.*] Servius, ſays, that this repetition excludes all appearance of flattery: which I muſt confeſs myſelf unable to underſtand. As to what he mentions of Auguſtus being really deified in his life-time, it can have no place here: ſince it is certain, that theſe honours were not given him, till ſeveral years after this Eclogue is ſaid to have been compoſed. It was a common opinion

Saepe tener noſtris ab ovilibus imbuet agnus.
Ille meas errare boves, ut cernis, et ipſum
Ludere, quae vellem, calamo permiſit agreſti.
MEL. Non equidem invideo, miror magis: undique totis
Uſque adeo turbatur agris. En ipſe capellas

a tender lamb from my folds ſhall often ſtain his altar. He has permitted my kine to feed at large, as you ſee, and myſelf to play what I have a mind on my rural pipe.
MEL. I do not envy you indeed, but rather wonder; ſeeing there is ſo great a diſturbance all over the country.

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nion among the Ancients, that doing good elevated men to divinity. Tityrus therefore, having received ſo great a benefit from Auguſtus, declares, that he ſhall always eſteem him as a God. If divine honours had then been aſcribed to Auguſtus, the Poet would not have mentioned him as a Deity peculiar to himſelf; *erit* ille mihi *ſemper deus*. But it is no great wonder, that the Poet ſhould flatter Auguſtus with the title of a God; ſince Julius Caeſar, whoſe adopted ſon he was, had already received divine honours, a chapel being dedicated to him in the Forum, about ten months before the deciſive battle at Philippi.

7, *Illius aram, &c.*] Pope has imitated this, in his fourth Paſtoral;

" To thee, bright Goddeſs, oft a
" lamb ſhall bleed,
" If teeming ewes increaſe my
" fleecy breed."

9. *Errare.*] *Id eſt, paſci*, ſays Servius. It is certain, that by *errare* the Poet cannot mean *to wander* or *ſtray*, in one ſenſe of the word, which ſignifies *to go aſtray*, or *be loſt*. Therefore, to avoid ambiguity, I have tranſlated it *to feed at large*, which is the true meaning of the word. Our Poets frequently uſe *ſtray* in the ſame ſenſe: thus Milton;

" Ruſſet lawns, and fallows grey,
" Where the nibbling flocks do
" ſtray."

Lord Lauderdale has tranſlated *errare* in the full ſenſe of *wandering*, or going aſtray;

" Do you not ſee my cattle *wan-*
" *d'ring roam*
" At their own pleaſure, yet come
" ſafely home?
" He 'tis that ſuffers them to *go*
" *aſtray*."

Dryden's tranſlation is better;

" He gave my flocks to graze the
" flow'ry plain."

11. *Non equidem invideo, &c.*] Meliboeus, apprehending that Tityrus might imagine he envied his good fortune, aſſures him, that he does not, but only wonders at his enjoying peace in the midſt of the greateſt confuſions and diſturbances, and concludes with inquiring, who that God is, from whom his tranquillity is derived.

12. *Turbatur.*] Pierius found *turbamur* in ſome ancient manuſcripts. Servius found the ſame reading; but juſtly prefers *turbatur*. Quintilian alſo reads *turbatur*, in a quotation of this paſſage; and it is generally received by the editors.

Protinus aeger ago: hanc etiam vix, Tityre, duco.

Lo! I drive my goats being quite ſick myſelf; and am hardly able, my Tityrus, to drag this along.

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13. *Protinus.*] Servius reads *protenus*, and interprets it *porro tenus, id eſt, longe a finibus.* Pierius obſerves that moſt manuſcripts have *protinus*; but that it is *protenus* in the Oblong and Medicean manuſcripts. He obſerves, that Caper makes a difference between them, making *protenus* an adverb of place, and *protinus* an adverb of time. Nonius Marcellus interprets *protinus*, *valde*. In the Medicean manuſcript, according to the edition printed at Florence in 1741, it is *protinus*. The ſame reading is in the Paris edition of 1541. But in that of 1540, under the care of Suſſannaeus, it is *protenus*. In the Venice edition by Aldus, in 1576, it is *protinus*. Rob. Stephens reads *protenus*. In the old edition, printed by Pynſon, it is *protinus*, as alſo in the Milan edition of 1539, and in the Antwerp edition of 1543. But in that of 1540, it is *protenus*. La Cerda reads *protinus*; but Heinſius, and after him moſt of the editors have *protenus*. Dr Trapp contends for *protenus*, in the ſenſe which Servius gives it; and accordingly tranſlates this paſſage,

"Lo! I *far hence* my goats, juſt
"fainting drive."

Burman alſo is poſitive in the ſame interpretation.

In this diverſity of opinions, our ſureſt way will be to conſider the different ſenſes in which Virgil himſelf has uſed *protinus* or *protenus* in other parts of his works. The general ſignification of it is *immediately*, *next*, or *preſently afterwards*. Thus it is uſed in the fourth Georgick:

"*Protinus* aërii mellis caeleſtia dona
"Exequar." — — —

And in the ſecond Aeneid;

"*Protinus* ad ſedes Priami clamore
"vocati;"

Where Servius reads *protinus*, and interprets it *ſtatim*; as he does alſo in another paſſage of the ſame book;

"Sic fatus ſenior, telumque imbel-
"le ſine ictu
"Conjecit: rauco quod *protinus*
"aere repulſum."

In the ſame ſenſe it is uſed in the third Aeneid;

"*Protinus* aërias Phaeacum abſcon-
"dimus arces."

And in the fourth;

"*Protinus* ad regem curſus detorquet Iarbam."

And in the fifth;

"*Protinus* Aeneas celeri certare
"ſagitta
"Invitat, qui forte velint."

And

Hic inter denſas corylos modo namque gemellos, *Juſt now did ſhe bring forth twins here among the thick hazles,*

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And in the ſeventh;

" *Protinus* hinc fuſcis triſtis dea
" tollitur alis
" Audacis Rutuli ad muros."

And

" Mos erat Heſperio in Latio, quem
" *protinus* urbes
" Albanae coluere ſacrum."

Here Servius interprets it *jugiter, deinde*; and ſays it is now an adverb of time. He gives the ſame ſenſe to

" — — — trajecto miſſa lacerto
" *Protinus* haſta fugit,"

in the tenth.

In the ſame book we find

" *Protinus* Antaeum et Lycam, prima agmina Turni
" Perſequitur." And,

" Haec ubi dicta dedit, caelo ſe
" *protinus* alto
" Miſit," in the ſenſe already given.

Laſtly in the eleventh

" *Protinus* Orſilochum et Buten,
" duo maxima Teucrum
" Corpora: ſed Buten adverſo cuſ-
" pide fixit."

In the eighth Aeneid, Servius interprets *protinus*, *at one and the ſame time*, or *on the way*:

" Nam memini Heſiones viſentem
" regna ſororis
" Laomedontiadem Priamum Sala-
" mina petentem,
" *Protinus* Arcadiae gelidos inviſere
" fines."

I ſhall now conſider ſome paſſages, which ſeem moſt naturally to be underſtood in the ſenſe which Nonius Marcellus gives to the paſſage under conſideration. In the third Aeneid we find,

" Haec loca vi quondam, et vaſta
" convulſa ruina,
" Tantum aevi longinqua valet
" mutare vetuſtas,
" Diſſiluiſſe ferunt, cum *protinus*
" utraque tellus
" Una foret."

Here Servius interprets *protinus*, *continuo*; and ſays it is an adverb of of place. Ruaeus alſo interprets it *ſine intermiſſione*; Virgil is here ſpeaking of the ſuppoſed diſruption of Sicily from the continent of Italy, to which it is ſaid to have been formerly joined: *cum* protinus *utraque tellus una foret*, that is, when both lands were *abſolutely* one.

In the ſixth,

" — — — Quin *protinus* omnia
" Perlegerent oculis,"

can hardly be underſtood in any other ſenſe. Ruaeus interprets it, " At vero Trojani *ulterius* per-

and left alas! the hope of my flock upon the naked ſtone.

Spem gregis, ah! ſilice in nuda connixa reliquit. 15

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" luſtraſſent oculis omnia;" and Dr Trapp tranſlates this paſſage,

" — — — Now all the work
" *Throughout* with curious eyes they
" would have trac'd."

In the following paſſage in the ſeventh,

" Tartaream intendit vocem, qua
" *protinus* omne
" Contremuit nemus,"

protinus may be underſtood to mean either *valde*, *longe*, or *ſtatim*; Ruaeus interprets it in the latter ſenſe. Dr Trapp tranſlates it *ſuddenly*. I ſhould rather interpret it, " the " *whole foreſt trembled* greatly, or " *throughout*;" or emphatically, *all the whole foreſt trembled.*

In the ninth Aeneid, Turnus boaſting of his ſuperiority over the Trojans, ſays,

" — — Addant ſe *protinus* omnes
" Etruſci ſocios;"

That is, emphatically, *let every man of the Tuſcans add himſelf to the number.* Servius indeed tells us, that ſome interpret *protinus*, *licet* in this place. Ruaeus interprets it *ſtatim*: but the ſenſe, which I have here given it, ſeems the moſt natural. There remains, I think, but one paſſage more to be conſidered. It is alſo in the ninth book; where the Poet is ſpeaking of the numbers ſlain by Euryalus and Niſus. Among theſe he mentions Sarranus, who had ſpent great part of the night in play; and adds,

" — — Felix, ſi *protinus* illum
" Aequaſſet noƈti ludum, in lucem-
" que tuliſſet."

Here Servius ſays, *protenus* is put for *porro tenus* or *continuo*, which is peculiar to Virgil. Ruaeus alſo interprets it *continuo*. But ſurely it would be better to tranſlate this paſſage, *happy, had he but made his play* abſolutely or entirely *equal to the night, and continued it till morning.*

Having thus conſidered the word in all the places where Virgil has made uſe of it, I can by no means aſſent to Servius and his followers, who interpret it *porro tenus* or *continuo*, which Servius himſelf ſays is peculiar to Virgil. And as there is not any one paſſage, where it may not be rendered otherwiſe, we may juſtly reject this ſingular interpretation. I rather incline to the opinion of Nonius Marcellus, that it is in this place an emphatical adverb, and means *valde* or *omnino*, in which ſenſe it may well be underſtood in many paſſages of our Poet.

13. *Duco.*] La Cerda would have us underſtand *duco* in this place to mean carrying on the ſhoulders. To confirm this interpretation, he quotes ſeveral authors, who mention the ſhepherd's taking up the ſheep on his ſhoulders. But all, or moſt of them, are Chriſtians, and allude to the parable of the Good Shepherd in the Goſpel; which only ſhews the frequency

Saepe malum hoc nobis, si mens non laeva fuisset,
De caelo tactas memini praedicere quercus:
Saepe sinistra cava praedixit ab ilice cornix.
Sed tamen, iste Deus qui sit, da, Tityre, nobis.

I remember, that the oaks blasted from heaven often foretold us this calamity; only my mind was distracted. Often did the sinistrous crow foretel it from a hollow holm-oak. But tell me, Tityrus, who this God is.

TIT. Urbem, quam dicunt Romam, Meliboee, putavi
Stultus ego huic nostrae similem, quo saepe solemus,
Pastores ovium teneros depellere foetus.
Sic canibus catulos similes, sic matribus hoedos

Tit. I foolishly thought the city, which they call Rome, to be like this of ours, Meliboeus, to which we shepherds often use to drive the tender offspring of our sheep. Thus I knew whelps were like dogs, and kids like goats:

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frequency of this custom. However not even one of these uses *duco* to express carrying on the shoulders. It certainly signifies to lead or draw. In the first sense it is used in the second Georgick, ver. 395. and in the latter sense in many places. Ruaeus renders it *traho*. Dryden translates it,

"And this you see I scarcely *drag*
"along."

And Dr Trapp,

"And this, dear Tityrus, I scarce
"with pain
"Can drag along."

15. *Connixa.*] Servius says it is used for *enixa*, only to avoid an *hiatus*. La Cerda will have it to express a difficult delivery; for which I do not find sufficient authority.

16. *Laeva.*] Servius interprets it *stulta, contraria*. See the note on ver. 7. of the fourth Georgick.

18. *Saepe sinistra, &c.*] This verse is of doubtful authority, not being to be found in the most ancient manuscripts. Pierius found it added to some copies in another hand. It is omitted in the printed copy of the Medicean, in the Milan edition of 1481, in the Paris edition of 1533, printed by Rob. Stephens, and in some other printed editions. Perhaps it was stuck in here by some transcriber, who took it from the ninth Eclogue, where we read,

"Ante sinistra cava praedixit ab
"ilice cornix."

19. *Qui.*] Some read *quis*.

20. *Urbem quam dicunt, &c.*] Tityrus, instead of answering directly who the deity is, deviates, with a pastoral simplicity, into a description of Rome.

21. *Huic nostrae.*] Mantua, near which Virgil was born.

23. *Sic canibus, &c.*] "He "means, that Rome differs from "other cities, not only in magni"tude, but also in kind, being, as "it were, another world, or a sort "of heaven in which he saw the "god Caesar. For in comparing a "whelp to a dog, or a kid to a "goat, we only express the diffe"rence of magnitude, not of kind. "But, when we say a lion is bigger "than a dog, we express the dif"ference of kind as well as of mag"nitude, as the Poet does now in "speaking of Rome. I thought "before, says he, that Rome was "to be compared with other cities,

"just

thus I uſed to compare great things with ſmall. But this has lifted up her head among other cities, as much as cypreſſes do among the bending wayfaring-trees.

Noram: ſic parvis componere magna ſolebam.
Verum haec tantum alias inter caput extulit urbes,
Quantum lenta ſolent inter viburna cupreſſi.

MEL. *What great cauſe had you to go to ſee Rome?*

MEL. Et quae tanta fuit Romam tibi cauſa videndi?

TIT. *Liberty; which, though I was ſlothful, looked upon me at laſt;*

TIT. Libertas: quae ſera tamen reſpexit inertem;

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" juſt as a kid is to be compared " with it's dam: for though it was " greater, yet I took it to be only " a city: but now I find, that it " differs alſo in kind: for it is a " manſion of deities. That this is " his meaning, is plain from

" Quantum lenta ſolent inter vi-
" burna cupreſſi.

" For the wayfaring-tree is a low " ſhrub; but the cypreſs is a tall, " and ſtately tree." SERVIUS.

26. *Lenta —— viburna.*] The *Viburnum* or *Wayfaring-tree* is a ſhrub with bending, tough branches, which are therefore much uſed in binding faggots. The name is derived *a viendo*, which ſignifies *to bind*. The ancient writers ſeem to have called any ſhrub, that was fit for this purpoſe, *viburnum:* but the more modern authors have reſtrained that name to expreſs only our *Wayfaring-tree*.

27. *Et quae tanta, &c.*] Tityrus having mentioned Rome, Meliboeus immediately aſks him what was the occaſion of his going thither: to which he anſwers, that it was Liberty, which he did not enjoy till he was grown old, when Galatea forſook him, and he gave himſelf up to Amaryllis.

Et quae.] Some read *Ecquae*.

28. *Libertas.*] The Commentators generally underſtand Tityrus to have been a ſlave; becauſe he makes mention here of his being grown old before he obtained his liberty. But it is very plain that Virgil does not repreſent him in any ſuch condition; for he is poſſeſſed of flocks and herds; and has a farm of his own; *tua rura manebunt*. The Poet therefore muſt mean by Liberty, either the reſtitution of the lands of Tityrus, or his releaſement from the bondage of his paſſion for Galatea. It ſeems to be the latter; becauſe we are told he had no hopes of liberty, ſo long as Galatea retained poſſeſſion of him. It will be objected perhaps, that Tityrus could have no occaſion to go to Rome, to obtain a diſmiſſion from his affection to a miſtreſs; and therefore this cannot be the liberty here mentioned. But to this it may be anſwered, that his having obtained his liberty, by ſhaking off the yoke of Galatea, was the cauſe of his going to Rome: for during his paſſion for her, he neglected his affairs, and lived expenſively, ſending great quantities of cattle and cheeſe to market, and yet not being the richer for it.

29. *Can-*

Candidior poſtquam tondenti barbâ cadebat: *after my beard fell white from the barber:*

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29. *Candidior poſtquam, &c.*] The Commentators, who generally affirm that Virgil deſcribes himſelf under the name of Tityrus, are much confounded with this mention of his beard being grey, Virgil being but twenty-eight years old, when he wrote this Eclogue. Servius queſtions, whether it may not be a changing of the perſon, putting an old peaſant in this place inſtead of Virgil; but he does not ſeem perfectly ſatisfied with this ſolution, and rather thinks, that the pointing ſhould be altered, reading the paſſage thus;

Libertas, quæ ſera tamen reſpexit inertem
Candidior; poſtquam tondenti barba cadebat.

Thus *candidior* does not agree with *barba*, but with *libertas*; and the ſenſe, ſuch as it is, will be *Liberty, which, though I was ſlothful, looked* more favourably *at laſt, after my beard fell from the barber.* But then the mention of the beard at all is ſuperfluous, unleſs we ſuppoſe that they did not uſe the barber till they were near thirty years old, which is not probable. Beſides, if we ſhould comply with Servius here in altering the pointing, we ſhall never be able to prove Tityrus to be a young man, ſince he is twice called expreſsly *ſenex*, which cannot be ſtrained to ſignify any thing but an old man. The ſame objection will be in force againſt Pomponius alſo, who will have the *candidior barba* to mean the firſt down on the chin. Beſides, this will make Tityrus too young to repreſent a perſon of Virgil's age. La Cerda is of opinion, that as Virgil had repreſented himſelf under the character of a ſlave, he was obliged to ſuppoſe himſelf old too; becauſe it was not uſual to enfranchiſe their ſlaves, till they were old. I have ſhewn already, that Tityrus is not repreſented as a ſlave: therefore I need not give any anſwer to the latter part of the argument; though it would be eaſy to produce many inſtances of ſlaves being ſet at liberty before they were old. Ruæus thinks, that the allegory is not every where obſerved, and concludes with Probus, that the Poet only takes the ſame liberty in repreſenting himſelf as an old man, that he does in making himſelf a ſhepherd, or in aſſuming the feigned name of Tityrus. Catrou has found out a new ſolution of theſe difficulties. He has diſcovered that Virgil's father was yet alive, and tells us it was he that obtained the reſtitution of his lands, and therefore is repreſented with propriety as an old man; though I muſt confeſs, that I can hardly be perſuaded to believe, that ſo decent a writer as Virgil, would have made his father call himſelf *fool*, as he does in two or three places of this Eclogue. To conclude, the Commentators ſeem to think it neceſſary, that ſome one perſon ſhould be repreſented under the name of Tityrus, and thereby lay themſelves under

yet did she look upon me, and come after a long time. Since Amaryllis possesses me, Galatea has left me. For I must confess, that whilst Galatea held me, I had neither hope of liberty, nor care of gain.

Respexit tamen, et longo post tempore venit. 30
Postquam nos Amaryllis habet, Galatea reliquit.
Namque, fatebor enim, dum me Galatea tenebat,
Nec spes libertatis erat, nec cura peculi.

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under inextricable difficulties in explaining their author; which might easily be avoided by allowing, that the Poet's characters are general, and not intended to be personal.

31. *Postquam nos Amaryllis, &c.*] The allegorical Commentators fancy that the Poet meant Rome by Amaryllis, and Mantua by Galatea. Politian pretends that Amaryllis was the secret name for Rome. But, as La Cerda justly observes, this contradicts itself: for if it had been so, the Poet had offended against religion, by pronouncing the name, which it was unlawful to reveal. Besides, no ancient author whatsoever has ventured to inform us what this secret name was. La Cerda seems to incline to the opinion of Fabius Pictor and Nannius, who tell us, that the *Argeus campus*, which is inclosed by the seven hills, was rendered uninhabitable by the inundations of the Tiber; but that, on offering sacrifices to Vertumnus, the waters returned into their channel. Hence Rome was called Amaryllis from the gutters, by which the waters were carried off, ἀμαρις signifying a gutter. But La Cerda himself thinks this may possibly be too far fetched, and that the Poet may intend no more than to call Rome by the name of a fictitious shepherdess. Ruaeus looks upon these opinions as trifles, and justly rejects the allegorical interpretation for the following reasons. 1. As the Poet has twice mentioned Rome expressly, and by it's proper name, in this Eclogue, what could induce him to call it sometimes Rome and sometimes Amaryllis? 2. He distinguishes Galatea from Mantua also, when he says, that whilst he was a slave to Galatea, he had no profit from the cheeses which he made for the unhappy city. 3. If we admit the allegory, that verse *Mirabar quid moesta deos, &c.* is inextricable. 4. Servius has laid it down as a rule, in the life of Virgil, that we are not to understand any thing in the Bucolicks figuratively, that is, allegorically.

Galatea reliquit.] Many of the Commentators will have this to be what they call an *Euphemismus*, or civil way of expressing what would otherwise seem offensive. They affirm that Galatea did not forsake Tityrus, but Tityrus Galatea. This is still upon a supposition that Galatea is Mantua: but as we reject that interpretation, the *Euphemismus* becomes unworthy of our consideration.

33. *Peculi.*] It is used for *Peculii*. *Peculium* is commonly understood to signify the private stock, which a slave is permitted to enjoy, independent of his master. Plautus, in his Casina, uses it to express the separate purse of a wife, made up without the husband's knowledge;

" Nam

Quamvis multa meis exiret victima ſeptis, *Though many a victim went from my folds,*

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" Nam *peculi* probam nihil habere
" addecet
" Clam virum, et quod habet, par-
" tum ei haud commode'ſt,
" Quin viro aut ſubtrahat, aut ſtu-
" pro invenerit."

Cicero uſes it for the property of a ſlave, in his *Paradoxa*; " An eo-
" rum ſervitus dubia eſt, qui cupi-
" ditate *peculii* nullam conditionem
" recuſant duriſſimae ſervitutis?" Many other paſſages are quoted by the Commentators, to ſhew, that *peculium* means the ſtock of a ſlave; whence they infer, that Virgil uſes it in this place, to expreſs that Tityrus was in a ſtate of ſervitude. It muſt be confeſſed, that the word is moſt frequently uſed in this ſenſe; but there want not inſtances to prove that it alſo ſignifies the property of a freeman, or, as I underſtand it in the paſſage now before us, *Gain.* Petronius Arbiter, in his eighth chapter, uſes it in a ludicrous ſenſe, to expreſs what every man may certainly call his own. Horace, in his Art of Poetry, has the very words *cura peculi*, in the ſame ſenſe that I have given them here;

" —At haec animos aerugo et *cura*
" *peculi*
" Quum ſemel imbuerit, ſperamus
" carmina fingi
" Poſſe linenda cedro, et laevi ſer-
" vanda cupreſſo?"

Can ſouls, who by their parents from their birth,
Have been devoted thus to ruſt and gain,
Be capable of high and gen'rous thoughts?
Lord Roſcommon.

Dryden tranſlates the paſſage under conſideration in the ſame ſenſe.

" I ſought not freedom, nor aſ-
" pir'd to *gain*."

And Dr Trapp,

" No hope of freedom or of *gain* I
" ſaw."

Peculium, no doubt, as well as *pecunia* is derived from *pecus*, becauſe exchanges were made by cattle, before the invention of money; and the moſt ancient coin had cattle impreſſed on it. " Igitur, ſays
" Varro, eſt ſcientia *pecoris* parandi
" ac paſcendi, ut fructus quam
" poſſint maximi capiantur ex ea,
" a quibus ipſa pecunia nominata
" eſt: nam omnis *pecuniae pecus*
" fundamentum." Columella tells us expreſsly that both words are derived from *pecus*; " Nam in ruſti-
" catione vel antiquiſſima eſt ratio
" paſcendi, eademque quaeſtuoſiſſi-
" ma; propter quod nomina quo-
" que et *pecuniae* et *peculii* tracta vi-
" dentur *a pecore*."

34. *Septis.*] Servius tells us, that *ſepta* ſignified thoſe places in the *Campus Martius*, which were fenced in, for the people to give their

and many a fat cheese was pressed for the unhappy city, Pinguis et ingratae premeretur caseus urbi, 35

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their votes; and that because these *septa* resemble sheep-folds, or *ovilia*, the words are often put one for another. Thus in this passage, *septis* is used for *ovilibus*; and on the contrary in Lucan,

" — Et miserae maculavit *ovilia*
" Romae."

And Juvenal,

" — Antiquo quae proxima surgit
" ovili."

But I think it more probable, that these inclosures in the *Campus Mantius* took their name from the sheep-folds; the founders of Rome having been shepherds. This is certain, that it was no poetical liberty taken by Virgil to call the folds *septa*; since that word is used by Varro, in his first book, " Num de *septis*, " quae tutandi causa fundi, aut " partis fiant, dicam." Here it is very plain, that Varro uses the word for what we call fences. He says there are four sorts of *septa*, or *fences:* the first he describes to be a quick hedge; the second a dead hedge; the third a ditch and bank; and the fourth a wall.

35. *Pinguis.*] Servius thinks it better to make *pinguis* agree with *victima* than with *caseus*, so that these lines should be pointed thus:

" Quamvis multa meis exiret vic-
" tima septis
" Pinguis, et ingratae premeretur
" caseus urbi."

But this pointing is followed in very few editions. Burman indeed seems to approve of it on the authority of Servius and Fabricius, but he has preserved the common pointing.

Ingratae urbi.] Mantua: but some doubt may arise, why Mantua is called *ingrata*, and what is meant by that epithet. It is commonly used to signify either *unpleasing* or *ungrateful.* In the former sense we find it in the second Aeneid:

" Sed quid ego haec autem nequic-
" quam *ingrata* revolvo:"

where Servius interprets it, *nec vobis placitura, nec mihi gratiam conciliantia.* In the latter sense it seems to be used in the tenth Aeneid;

" Respicit ignarus rerum, *ingratus-*
" *que* salutis."

But *ingratus* signifies also *unhappy, sad*, or *melancholy*; as in the sixth Aeneid:

" Flebant, et cineri *ingrato* supre-
" ma ferebant;"

where Servius interprets it, *Tristi*; *ut* gratum *laetum aliquid dicimus.* Thus also in the fifth Book of Lucretius, we find

" At nisi purgatum 'st pectus, quae
" proelia nobis,
" Atque pericula tunc, *ingratis* in-
" sinuandum;

which

Non unquam gravis aere domum mihi dextra redibat, *yet my right hand never returned home full of money.*
MEL. Mirabar, quid moesta Deos, Amarylli, MEL. *I wondered, Amaryllis, what made you sorrowful, and invoke the Gods;*
vocares;

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which Creech interprets, *At nisi animi nostri sint purgati, quot tumultibus agitaremur, quae pericula nos miseros manerent.* Thus also Horace,

" *Ingrato* misera vita ducenda est,"

which Desprez interprets *Vita misera* infortunato *protrahenda est tibi.* I believe it is in this last sense, that we are to understand the passage before us. We do not see any reason, why Virgil should call Mantua *ungrateful.* Tityrus carried his cattle and cheese thither to sell, and if he did not bring his money home with him, it was his own fault to spend it. Nor is there any evident reason, why he should call it *unpleasing*, unless, as Burman interprets it, because it was filled with soldiers. But there appears an evident reason, why he should call it *unhappy*; for it was so in it's situation, suffering on account of it's nearness to Cremona, as the Poet himself intimates in the ninth Eclogue;

" Mantua, vae miserae nimium vi-
" cina Cremonae."

37. *Mirabar, &c.*] Meliboeus seems by this last discourse of Tityrus, to have found out the amour between him and Amaryllis, with which he was not acquainted before; and therefore wondered whose absence it was that Amaryllis lamented,

Amarylli.] The allegorical interpreters are at such a loss to make sense of this verse, that they are obliged to find an error in it, and that we ought, instead of *Amarylli* to read Galatea. Accordingly we find *Galatea* intruded into some editions. La Cerda has not altered the text here, though he seems very well inclined to it. " Some, says he, read Galatea, " thinking the sense would other-" wise be obscure, and produce " manuscripts in confirmation of " that reading. They do not want " reason for this emendation: for " Meliboeus, as appears from the " whole course of this Eclogue, " pretends to know nothing about " Augustus or Rome; nay Tity-" rus informs him of them. There-" fore how should he, who knew " nothing of Rome, hear of her " complaints? how should he see " her apples? how should he hear " the complaints of the trees and " fountains there? All these make " against Amaryllis; but plead " strongly for Galatea, that is, for " Mantua, whose complaints a " Mantuan shepherd may well be " supposed to know. And indeed " he speaks as about something pre-" sent, and of the country about " Mantua, which he has before his " eyes, when he says, *haec arbusta* " *vocabant te.* Besides, *Tityrus hinc* " *aberat* makes for Mantua, not " for Rome: for no body can be

" said

and for whom you ſuffered your apples to hang ſo long upon their trees. Cui pendere ſua patereris in arbore poma.

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" ſaid to be abſent from a place " where he never was." It is plain, that this learned Commentator was led into all this perplexity merely by his being blinded with Allegory. But Catrou goes more roundly to work, and boldly reſtores, as he calls it, Galatea to the text. " The reader will be ſurpriſed, " ſays he, to find Galatea here in- " ſtead of Amaryllis. I confeſs " that moſt of the modern editions " have *Amarylli*; but I have not " ſubſtituted Galatea without au- " thority. Several manuſcripts, as " La Cerda affirms, and ſeveral " ancient editions, read Galatea in- " ſtead of Amaryllis. Beſides, the " edition printed at the Louvre, " from manuſcripts, has reſtored " Galatea in the text. Hereby all " the difficulties vaniſh, and all the " obſcurity clears up. If we re- " tain *Amarylli*, and mean thereby " the city of Rome, would it be " probable, that Meliboeus ſhould " know what paſſed there, he who " perhaps had never ſtirred out of " his own village? Could Virgil's " father have cauſed ſo much grief " there by his abſence? He was a " man of no diſtinction, who went " to ſeek credit at Rome, and was " not regarded there, at leaſt not " with any inquietude. Nor is it " more natural to imagine, that a " perſon is here meant for whom " Tityrus, that old man with a " white beard had an inclination. " He was not of an age to form " ſuch engagements, except in me- " taphor. Thus we ſee in the text, " his Amaryllis and Galatea are " changed at once into two cities. " Beſides the recital of a paſſion " would be out of place in a Poem " intended to praiſe and thank Cae- " ſar. It would be an idle diſtrac- " tion hardly tolerable to the mind, " and a diſagreeable excurſion. " Whereas, by reading *Galatea*, " and ſuppoſing through the whole " Eclogue a perpetual metaphor, " where under the names of Ama- " ryllis and Galatea are always " meant Rome and Mantua, the " whole work becomes uniform, " and attains it's end, without giv- " ing any change to the mind." By the confeſſion of theſe allegorical interpreters themſelves, their whole interpretation falls to the ground, unleſs we read *Galatea* for *Amaryllis:* but there does not ſeem ſufficient authority for that reading; which ſeems to have been utterly unknown to Servius, Pierius, Philargyrius, and other moſt celebrated Commentators; and to have been invented only to ſupport the imagination, that Amaryllis was Rome, and Galatea was Mantua. We muſt therefore ſubſcribe to the opinion of the learned Ruaeus, who judiciouſly obſerves, that the ſenſe is very plain, if we do not confound ourſelves with allegory. " Tity- " rus, *ſays he*, has caſt off Gala- " tea, loves Amaryllis, and goes " to Rome. Amaryllis being left " at

Tityrus hinc aberat, ipſae te, Tityre, pinus,
Ipſi te fontes, ipſa haec arbuſta vocabant.
TIT. Quid facerem? neque ſervitio me exire licebat,

Tityrus was abſent. The very pine-trees, Tityrus, the very fountains, theſe very vineyards called for your return.
TIT. What could I do? I had no other way to get out of ſervitude,

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" at Mantua laments his abſence. " Meliboeus, who was acquainted " with the grief of Amaryllis, " though not with the cauſe, now " diſcovers it from the diſcourſe of " Tityrus; and reproves him gent- " ly, as not being ardent in his " love. Tityrus juſtifies himſelf, " by ſaying, that he had no other " way to recover his loſſes, than by " going to Rome." It ſeems to me very evident, that there is not any thing more myſterious in this paſſage, than that Galatea had been an imperious and expenſive miſtreſs to Tityrus, and kept him from growing rich, by draining him of his money, as faſt as he got it. When he was grown older and wiſer, he began to have an affection for Amaryllis, upon which Galatea forſook him. He now found a material difference; for Amaryllis loved him diſintereſtedly; ſo that his preſent condition may be called liberty, and his former accounted ſervitude. Beſides it may reaſonably be imagined, that Amaryllis, having a real concern for the welfare of Tityrus, though ſhe was uneaſy during his abſence, had herſelf perſuaded him to go to Rome, in hopes to get ſome relief from the tyranny of the ſoldiers, to whom the lands about Mantua were given.

39. *Ipſae te Tityre, &c.*] Servius thinks that by *Pinus* is meant Caeſar, and by *Fontes* the Senate. Perhaps there is a defect in this part of the copy; for he could hardly fail after this, to explain *Arbuſta* to mean the people. The other interpreters have not adopted this, thinking, I believe, the allegory too far ſtrained. Beſides, can it be imagined that ſo modeſt a man as Virgil would preſume to repreſent Caeſar, with the Senate and people of Rome, bewailing his abſence? There is a great beauty in the repetition of *ipſe* in theſe lines, which is not eaſily imitated in Engliſh: but La Cerda's obſervation, that all the three genders are found here, *ipſi*, *ipſae*, *ipſa*, is very trifling, and more worthy of a ſchool-boy, than of a man of his learning.

40. *Arbuſta.*] The *Arbuſta* were large pieces of ground planted with elms or other trees, at the diſtance commonly of forty feet, to leave room for corn to grow between them. Theſe trees were pruned in ſuch a manner, as to ſerve for ſtages to the vines, which were planted near them. The vines faſtened after this manner to trees were called *arbuſtivae vites*. See the twelfth chapter of Columella *de arboribus*.

41. *Quid facerem, &c.*] Tityrus anſwers the charge againſt him of unkindneſs to Amaryllis, by ſaying that he had no other way to get out of ſervitude, than by going to Rome, where he ſaw Auguſtus, that deity ſpoken of before, who reſtored him to his poſſeſſions.

nor could I elſewhere find gods ſo propitious. Here, Meliboeus, I ſaw that youth,

Nec tam praeſentes alibi cognoſcere divos. 42
Hic illum vidi juvenem, Meliboee; quotannis

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We learn from Appian, that when the lands were divided among the ſoldiers, great numbers, both young and old, and women with their children, flocked to Rome, and filled the *Forum* and temples with their lamentations, complaining that they were driven from their lands and houſes, as if they had been conquered enemies. Καὶ αἱ πόλεις ἠξίουν τὴν Ἰταλίαν απασαν ἐπινείμασθαι τὸ ἔργον, ἢ ἐν ἄλλαις διαλαχεῖν, τῆς τε γῆς τιμὴν τοὺς δωρουμένους ἤτουν, καὶ ἀργύριον οὐκ ἦν, ἀλλὰ συνιόντες ἀνὰ μέρος ἐς τὴν Ρώμην οἱ τε νέοι καὶ γέροντες, ἢ αἱ γυναῖκες ἅμα τοῖς παισὶν ἐς τὴν ἀγορὰν ἢ τὰ ἱερὰ, ἐθρήνουν, οὐδὲν μὲν ἀδικῆσαι λέγοντες, Ἰταλιῶται δὲ ὄντες ἀνίστασθαι γῆς τε καὶ ἑστίας οἷα δορύληπτοι.

42. *Praeſentes divos.*] La Cerda interprets this *propitios faventeſque*; though he ſays he is not diſpleaſed with thoſe, who turn the ſenſe to that manner of ſpeaking, by which a god is ſaid to be *preſent*, to whom ſacrifices are offered before his death. Thus Horace;

" Caelo tonantem credidimus Jovem
" Regnare: *praeſens Divus* habe-
" bitur
" Auguſtus, adjectis Britannis
" Imperio, gravibuſque Perſis."

and Tacitus; " Ara et fanum ex-
" uruntur, quae *praeſenti* Herculi
" Evander ſacraverat." But the firſt interpretation is certainly right; and we find *praeſens* uſed in the ſame ſenſe in the ninth Aeneid, where Niſus invokes the moon, in the following words:

" Tu Dea tu *praeſens* noſtro ſuc-
" curre labori."

This cannot be underſtood in the latter ſenſe; the moon never having lived upon earth. The ſame author obſerves, that there is a propriety in uſing the word *Divos* here; *Dii* ſignifying the eternal Gods; but *Divi* thoſe who have been taken from mankind. But *Deus* has already been uſed for Auguſtus in this very Eclogue; *Erit ille mihi ſemper Deus*; and in the firſt Aeneid, Juno calls herſelf *Divorum regina*; as ſhe is called alſo *Diva* by Aeneas, in a ſolemn invocation, in the twelfth Aeneid:

" Tum pius Aeneas ſtricto ſic enſe
" precatur,
" Eſto nunc Sol teſtis, et haec mihi
" terra precanti,
" Quam propter tantos potui per-
" ferre labores;
" Et Pater omnipotens; et tu, Sa-
" turnia *Juno*,
" Jam melior, jam *Diva* precor."

43. *Juvenem.*] Auguſtus was about twenty-two years old, when the diviſion of the lands was made among the ſoldiers. Servius ſays, he is here called *juvenis*, becauſe the Senate had publiſhed a decree for-

bidding

Bis ſenos cui noſtra dies altaria fumant.
Hic mihi reſponſum primus dedit ille petenti:
Paſcite, ut ante, boves, pueri; ſubmittite tauros.

for whom my altars ſmoak every year for twelve days. From him firſt I received this anſwer; Feed your herds as before, my lads, and yoke your bullocks.

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bidding any one to call him *boy*. This word ſeems indeed to have been common in the mouths of his enemies. Thus Brutus, in one of his letters to Cicero; "Hoc tu, Cicero, "poſſe fateris Octavium, et illi "amicus es? aut ſi me earum habes, vis Romae videri, cum ut "ibi eſſe poſſem, commendandus "*puero illi* fuerim?——Iſta vero "imbecillitas et deſperatio, cujus "culpa non magis in te reſidet, "quam in omnibus aliis, et Caeſarem in cupiditatem regni impulit, "et Antonio poſt interitum illius "perſuaſit, ut interfecti locum occupare conaretur; et nunc *puerum iſtum* extulit, ut tu judicares, "precibus eſſe impetrandam ſalutem talibus viris, miſericordiaque unius, *vix etiam nunc viri*, "tutos fore nos, haud ulla alia re. "——*Hic ipſe puer*, quem Caeſaris nomen incitare videtur in Caeſaris interfectores.——Hanc ego "civitatem videre velim, aut putem ullam, quae ne traditam quidem atque inculcatam libertatem recipere poſſit? pluſque timeat in *puero* nomen ſublati regis, "quem confidat ſibi."

44. *Bis ſenos cui noſtra dies altaria fumant.*] Theſe twelve days are with good reaſon ſuppoſed by the Commentators to be one day in every month. Servius ſays they were either the Kalends or Ides. La Cerda obſerves, that Auguſtus uſed to be worſhipped together with the *Lares*, as appears from this paſſage of Horace;

"Te multa prece, te proſequitur
"mero
"Defuſo pateris; et *Laribus tuum*
"*Miſcet numen*, uti Graecia Caſtoris
"Et magni memor Herculis."

That the Lares were worſhipped monthly, he proves from the following paſſage of Tibullus:

"At mihi contingat patrios cele-
"brare penates,
"Reddereque antiquo *menſtrua*
"*thura Lari.*"

46. *Submittite tauros.*] Servius ſeems to underſtand theſe words in a double ſenſe; as if they ſignified both plowing the ground, and propagating the ſpecies: *exercete terram et ſobolem.* La Cerda is not diſpleaſed with the firſt of theſe interpretations, thinking *jugo* may be underſtood: but he is of opinion, that this is not the ſenſe here. He explains *ſubmittite* to mean *producite ad paſtum tauros.* "This, ſays he, "agrees with the preceding words "*paſcite boves*, as if it had been "ſaid, both the cows and bulls "may be brought out to paſture. "In this ſenſe of *profert* or *producit* "the word is uſed by Lucretius;

MEL. *O fortunate old man, then your farms will remain your own,* MEL. Fortunate ſenex, ergo tua rura manebunt?

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" ——*At ſuaves daedala tellus*
" *Submittit flores.*

" and by Seneca, in his Oedipus;

" *Laetus Cytheron pabulo ſemper*
" *novo*
" *Aeſtiva noſtro prata ſubmittit*
" *gregi.*

" This manner of expreſſion is bor-
" rowed from the Greeks: for we
" find in Pindar, Χθὼν ἠρινὰ φύλλ'
" ἀναπέμπει, *Tellus verna folia ſub-*
" *mittit*; and in Libanius, γῆ ἀνίει
" τὸ ἄνθος." Theſe quotations however do not ſeem full to his purpoſe; nor does that, which Ruaeus helps him to from Lucretius:

" *Laetificos nequeat foetus ſummit-*
" *tere tellus.*"

In theſe and many other paſſages, which might be brought from the ſame Poet, *ſubmitto* ſignifies indeed to *bring forth:* but ſurely there is great difference between bringing forth, as an animal does it's young, or as the earth does flowers, which is the ſenſe of Lucretius, and bringing forth the cattle to paſture. Theſe quotations rather confirm the ſecond ſenſe given by Servius, *exercete ſobolem.* Erythraeus interprets the paſſage under conſideration, *Supplere, ſucceſſorem mittere*; that is, ſupply the herd with new bulls. This interpretation is not without authority to ſupport it. Varro ſeems to have uſed *ſubmittere* in this ſenſe; " Caſtrare oportet agnum non mi-
" norem quinque menſium, neque
" ante quam calores, aut frigora ſe
" fregerunt. Quos arietes *ſub-*
" *mittere* volunt, potiſſimum eli-
" gunt ex matribus, quae geminos
" parere ſolent." This is not very unlike an expreſſion in the third Georgick;

" Et quos, aut pecori malint *ſub-*
" *mittere* habendo."

Cicero certainly uſes it for ſending a ſucceſſor, in his Oration *de Provinciis Conſularibus*; " Huic vos non
" *ſubmittetis?* hunc diutius manere
" patiemini?" as does Juſtinian alſo, in the ſecond book of Inſtitutions: " Sed ſi gregis uſum fructum
" quis habeat, in locum demortu-
" orum capitum ex foetu fructuarius
" *ſubmittere* debet, ut et Juliano
" viſum eſt, et in vinearum demor-
" tuarum vel arborum locum alias
" debet ſubſtituere." Theſe quotations ſufficiently teſtify, that *ſubmitto* may ſignify *to ſubſtitute:* but yet I cannot help thinking, with Ruaeus, that it is more natural, in this place, to underſtand it *ſubmittite tauros jugo.*

47. *Fortunate ſenex, &c.*] Meliboeus congratulates Tityrus on his happineſs in enjoying his own eſtate, though ſmall.

It is evident from the repetition of the word *ſenex* in this paſſage, that Virgil did not intend, under the

Et tibi magna ſatis: quamvis lapis omnia nudus, 48 *and large enough for you; though naked rocks,*

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the name of Tityrus, to deſcribe himſelf, who was under thirty years of age, when he wrote this Eclogue.

47. *Tua rura.*] It is the general opinion, that Virgil here deſcribes his own eſtate, which does not ſeem to have been very fertile; but partly rocky and partly fenny. Ruaeus is of opinion, that the lands aſcribed to Tityrus cannot be ſuppoſed to be barren; ſince there is ſo frequent mention of his flocks, paſtures, and ſhades. He would therefore have this deſcription relate to the other lands about Mantua, and thus interprets the words of Meliboeus; "You are permitted to cultivate "your own lands; though the reſt "of the country, ſo fruitful before, "is now deformed by the calamity "of war." This is one of the moſt forced interpretations of that learned Commentator; who in other places condemns the allegorical expoſitions of others as trifling: and yet in this place he would perſuade us, that by a land full of rocks and marſhes, the Poet means a country laid waſte by armies. The words of Meliboeus ſeem very plain and natural. He congratulates his friend, that he is in poſſeſſion of an eſtate that is his own; which though neither large nor fruitful, abounding with ſtones and marſhes, yet is ſufficient to afford him a decent ſupport. It is not neceſſary to underſtand the words in the ſtricteſt ſenſe, that it conſiſted entirely of naked rocks and ruſhes, without any good herbage. We find theſe hills were not ſo barren, but that they afforded room for ſome vines, by the mention of a pruner in this very paſſage. Tityrus alſo was not without apples and cheſnuts, as appears from the latter end of this Eclogue; where he mentions alſo his having plenty of milk; and he has already told us, that he uſed to ſupply Mantua with many victims and cheeſes. We have many rocky lands in England, that are far from being incapable of culture; and our fens are well known not to be wholly void of paſturage. Virgil might probably be fond of deſcribing his own eſtate in his poems. The lands aſſigned to Menalcas, in the ninth Eclogue, may well be underſtood not to be different from theſe of Tityrus.

"Certe equidem audieram, qua ſe
"ſubducere colles
"Incipiunt, mollique jugum de-
"mittere clivo,
"Uſque ad aquam, et veteris jam
"fracta cacumina fagi
"Omnia carminibus veſtrum ſer-
"vaſſe Menalcam."

Here he deſcribes them to begin at the declivity of the hills, and to end at the waters of the Mincius. Not unlike this is his deſcription of them in the third Georgick, where he propoſes to erect a temple to Auguſtus on his own eſtate; where he tells us his fields lie on the banks of this river:

"Et viridi in campo templum de
"marmore ponam

and the fen with muddy ruſhes covers all your paſtures: your pregnant ſheep ſhall not be in danger from unaccuſtomed food;

Limoſoque palus obducat paſcua junco:
Non inſueta graves tentabunt pabula foetas: 50

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"Propter aquam, tardis ingens ubi flexibus errat
"Mincius, et tenera praetexit arundine ripas."

The country about Mantua is moiſt: for the river Mincius runs out of the *Lacus Benacus*, now called *Lago di Garda*, and coming to Mantua ſpreads itſelf into a lake five miles long, and then falls into the Po; which is very apt to overflow it's banks. Our Poet himſelf deſcribes the moiſtneſs of this country in the ſecond Georgick;

"Et qualem infelix amiſit Mantua campum,
"Paſcentem niveos herboſo flumine cycnos.
"Non liquidi gregibus fontes, non gramina deerunt."

49. *Limoſoque palus obducat paſcua junco.*] Ruſhes are a certain indication of a wet ſoil: but they are of great ſervice in the moſt rotten moraſſes, affording the only ſecure ground to tread upon; which they effect by the ſtrong matting of their roots.

50. *Graves —— foetas.*] Many Criticks contend, that *foetas* ſignifies ſuch as have brought forth their young, notwithſtanding the addition of *graves*, which they will have to mean in this place only *heavy* or *ſick*. That animals, which have brought forth their young, are called *foetae* cannot be denied. Our Poet evidently uſes the word in that ſenſe, in the third Georgick;

"—— Nec tibi *foetae*,
"More patrum, nivea implebunt mulctralia vaccae,
"Sed tota in dulces conſument ubera natos:"

And in the eighth Aeneid;

"—— Viridi *foetam* Mavortis in antro
"Procubuiſſe lupam: geminos huic ubera circum
"Ludere pendentes pueros."

But it is no leſs certain, that it is alſo uſed to ſignify *pregnant*; as in the firſt Aeneid;

"—— Loca *foeta* furentibus auſtris."

And in the ſecond;

"—— Scandit fatalis machina muros
"*Foeta* armis."

Varro defines *foetura* to be the time between conception and bringing forth; "Nunc appello foeturam a "conceptu ad partum: hi enim "praegnationis primi et extremi "fines." Beſides the addition of *graves*, which is ſo often uſed by itſelf to ſignify *pregnant*, ſeems to put

Nec mala vicini pecoris contagia laedent.
Fortunate ſenex, hic inter flumina nota,
Et fontes ſacros, frigus captabis opacum.
Hinc tibi, quae ſemper vicino ab limite ſepes,
Hyblaeis apibus florem depaſta ſalicti,
Saepe levi ſomnum ſuadebit inire ſuſurro.
Hinc alta ſub rupe canet frondator ad auras.

nor ſhall they be infected with the noxious diſeaſes of neighbouring cattle. O fortunate old man, here among ſt well known rivers and ſacred ſprings you ſhall enjoy the cool ſhade. On one ſide the hedge that bounds your farm, where the Hyblean bees are always feeding on the flowers of the willows, ſhall often invite you to ſleep, with a gentle murmur. On another ſide the pruner under the high rock ſhall ſing to the breezes.

NOTES.

put it paſt all diſpute. Burman obſerves, that ſome point theſe verſes thus;

" Non inſueta graves tentabunt pa-
" bula; foetas
" Nec mala vicini pecoris contagia
" laedent:"

but he condemns it. If we admit this pointing, the tranſlation muſt run thus; " Your pregnant ſheep " ſhall not be in danger from unac- " cuſtomed food; nor ſhall your " dams be infected with the noxious " diſeaſes of neighbouring cattle."

52. *Flumina nota.*] The Po and the Mincius.

54. *Vicino ab limite ſepes.*] The hedge which divides your land from your neighbour's.

55. *Hyblaeis apibus.*] A figurative expreſſion to denote the beſt bees; for Hybla, a town of Sicily was famous for honey.

Florem depaſta.] That is *depaſta* ſecundum *florem*, or *habens florem depaſtum*, a Greciſm frequent in Virgil; as *Os humeroſque deo ſimilis* in the firſt Aeneid.

Salicti.] For *ſaliceti*: ſee the note on ver. 13. of the ſecond Georgick.

The flowers of willows are catkins; they abound in chives, the ſummits of which are full of a fine yellow duſt, of which the bees are ſaid to make their wax.

57. *Alta.*] Heinſius, according to Burman, found *alte* in one manuſcript.

Frondator.] A pruner of vines; for the other fruit-trees ſtand in no need of pruning, unleſs any one would fancy Tityrus to have wall-fruit, or eſpaliers. Olive-trees are the worſe for pruning, as our Poet himſelf tells us in the ſecond Georgick;

" Contra non ulla eſt oleis cultura; " neque illae
" Procurvam expectant falcem, raſtroſque tenaces."

But vines muſt be well pruned every year;

" Eſt etiam ille labor *curandis viti-* " *bus* alter,
" Cui nunquam exhauſti ſatis eſt: " namque omne quotannis
" Terque quaterque ſolum ſcinden- " dum, glebaque verſis
" Aeternum frangenda bidentibus, " *omne levandum*
" *Fronde nemus.*"

Nor in the mean time, ſhall the hoarſe wood-pigeons, your delight, nor ſhall the turtle ceaſe to moan from the lofty elm.

Nec tamen interea raucae, tua cura, palumbes,
Nec gemere aëria ceſſabit turtur ab ulmo.

TIT. *Sooner therefore ſhall the light ſtags feed in the ſky, and the ſeas leave the fiſhes naked upon the ſhore:*

TIT. Ante leves ergo paſcentur in aethere cervi,
Et freta deſtituent nudos in litore piſces:

NOTES.

This rural pleaſure of hearing the labouring people ſing has not been forgotten by Milton, in his *L'Allegro*;

"While the plowman near at hand,
"Whiſtles o'er the furrow'd land,
"And the milkmaid ſingeth blithe,
"And the mower whets his ſcythe,
"And every ſhepherd tells his tale
"Under the hawthorn in the dale."

Servius ſays, that *frondator* is ſometimes uſed to ſignify a bird that lives among the leaves, and feeds upon them. Hence the Abbé de Marolles has rendered it a nightingale; *Sous la pente d'un rocher le Roſeignol chantera.* Thus alſo the Earl of Lauderdale has tranſlated it a linnet;

"Where from ſteep cliffs, ſhrill *linnets* ſtretch their throats,
"And turtles from high elms, com-plaining notes."

He ſeems indeed to have confounded the *frondator* and the *palumbes* together; for the *ſteep cliffs* relate to what is ſaid of the former; and *ſtretch their throats* ſeems to be taken from *raucae*, which belongs to the latter.

57. *Ad auras.*] Burman mentions *ad aures*, but he juſtly rejects this reading. Many underſtand *ad auras* to mean *on high.* Meliboeus had juſt mentioned the *cool ſhade*, as one of the great enjoyments of Tityrus: I believe therefore, that he deſigns to expreſs the pleaſure of the pruner, in enjoying the cool breezes, and ſinging to them; for otherwiſe his work would be very hot, where the ſun-beams being ſtrongly reflected upon him, would give him no great inclination to ſing.

60. *Ante leves ergo, &c.*] Tityrus, acknowledging the greatneſs of his happineſs, declares, that it is impoſſible for him ever to forget the obligations, which he owes to Auguſtus.

In aethere.] La Cerda would would fain read *in aequore*, if he could find the authority of any manuſcript; becauſe the Poet ſeems here to oppoſe the ſea, rather than the ſky, to the earth. Heinſius however, according to Burman, did find *in aequore* in one of his manuſcripts: but this is not a ſufficient ground to alter the text, the ſenſe being very good as it is.

61. *Freta.*] It properly ſignifies a frith or ſtreight, but is often uſed by the Poets for the ſea.

Nudos.] Burman finds *nudo in litore* in a Venetian manuſcript. Lord Lauderdale has tranſlated it according to this reading:

"Firſt nimble deer on empty air ſhall feed,
"And ſeas leave to the naked ſhore their breed."

62. *Per-*


Ed I. ver. 63
A MAP of
PART OF
GAUL
PART OF
GERMANY
Rhenus flu
Arar flu
Dubis flu
SEQUA
NI
AEDUI
Arar flu

AEDUI
LINC
ASII
Arar flu
Rhodanus flu
Lugdunum

Artaxata
Araxes flu.
CASPIAN
LAKE
Nicibis
Ninive
Tigris flu
Hecatompylos
Ecbatana
MEDIA
Seleucia
Tesiphon
Euphrates fl.
Babylon
Choaspes fl.
Susa
Teredon
ARABIA
PERS

A MAP
of the
PARTHIAN EMPIRE

Ecl. I. ver. 63.

Bactra

BACTRIANA

PARTHIA

Persepolis

CARMANIA

Indus flu.

ERSIAN

BAY

Ant[illegible]ererratis amborum finibus, exul
Aut Ararim Parthus bibet, aut Germania Tigr

NOTES.

62. *Pererratis amborum finibus.*] Servius interprets *pererratis, luſtratis vel errore confuſis*; et *amborum, Germanorum et Parthorum.* Pomponius fancies *amborum* to mean the *Ambi*, a people of Arabia; but this is too trifling to need any conſideration.

63. *Aut Ararim Parthus bibet, aut Germania Tigrim.*] Tityrus is here ſpeaking of impoſſibilities; that beaſts ſhould feed in the ſky, and fiſhes on the land; that the Parthians ſhould extend themſelves to the river Arar, or the Germans to Tigris, which could not be effected any otherwiſe, than by a conqueſt of the whole Roman Empire, which lay between thoſe two rivers. Many Criticks have cenſured Virgil, as being guilty of a notorious geographical error in this place, repreſenting Tigris as a river of Parthia, and Arar as a river of Germany. They tell us, that Parthia is bounded on the weſt by Media, on the north by the Caſpian, on the eaſt by Bactriana, and on the ſouth by the deſarts of Carmania; ſo that all the large country of Media and part of Aſſyria lie between the Parthians and the Tigris. The Arar, which is now called the Soane, is well known to be a river of France, ſeveral miles diſtant from the Rhine, the well known boundary of the ancient Germany. It has been a common anſwer to this, that Tityrus ſpeaks with a paſtoral ſimplicity;

and that
ſent a ſh
pher.
add the
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Parthian
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many:
a quibbl
no great
this paſ
obvious
Parthian
their em
and hac
they we
Romans
that th
began
country
far as
the don
the Prin
bouring
Romans
they we
Ὅριον δ
Εὐφράτ
ἔχουσι
λαρχοι,
μᾶλλον

exul
rmania Tigrim,

Some shall the banished Parthian drink of the Arar, and the German of the Tigris, mutually exchanging their countries,

TES.

and that it is not necessary to represent a shepherd as an exact Geographer. Others say that Virgil loves to add the greater dignity to his verse, by enlarging the bounds of countries as much as possible. Catrou solves the difficulty by saying that it was hardly possible for the Parthian to change country with the German; but that it was absolutely impossible for the German to drink the water of the Tigris in the country of the Parthians, and for the Parthian to drink the water of the Soane in Germany: but this is little better than a quibble. For my own part, I see no great difficulty in understanding this passage according to the most obvious meaning of the words. The Parthians had at that time extended their empire even beyond the Tigris, and had made such conquests, that they were become formidable to the Romans. Strabo tells us expressly, that the border of the Parthians began from the Euphrates; the country on the other side, as far as to Babylon, being under the dominion of the Romans, and the Princes of Arabia; the neighbouring people joining either with the Romans or Parthians, according as they were nearer to one or the other; Ὅριον δ' ἐστὶ τῶν Παρθυαίων ἀρχῆς ὁ Εὐφράτης καὶ ἡ περαία· τὰ δ' ἐντὸς ἔχουσι Ρωμαῖοι καὶ τῶν Ἀράβων οἱ φύλαρχοι, μέχρι Βαβυλωνίας, οἱ μὲν μᾶλλον ἐκείνοις, αἱ δὲ τοῖς Ρωμαίοις προσέχοντες

their bill countenance shall slide out of my heart, Quam noſtro illius labatur pectore vultus.

NOTES.

εἰχονίες οἷσπερ καὶ πλησιόχωροι εἰσίν. It was not far from the banks of the Euphrates, that Surena, the Parthian General defeated Craſſus: ſo that Tigris muſt have been within the bounds of the Parthian empire. The extent and ſituation of this empire has been with great beauty and juſtneſs deſcribed by Milton, in the third book of his Paradiſe Regained:

" — — — Here thou behold'ſt
" Aſſyria and her empire's ancient
" bounds,
" Araxes and the Caſpian lake,
" thence on
" As far as Indus Eaſt, Euphrates
" Weſt,
" And oft beyond; to South the
" Perſian bay,
" And inacceſſible th' Arabian
" drouth:
" Here Nineveé, of length within
" her wall
" Sev'ral days journey, built by
" Ninus old,
" Of that firſt golden monarchy
" the ſeat,
" And ſeat of Salmanaſſar, whoſe
" ſucceſs
" Iſrael in long captivity ſtill
" mourns;
" There Babylon the wonder of all
" tongues,
" As ancient, but rebuilt by him
" who twice
" Judah and all thy father David's
" houſe
" Led captive, and Jeruſalem laid
" waſte,
" Till Cyrus ſet them free; Per-
" ſepolis
" His city there thou ſeeſt, and
" Bactra there;
" Ecbatana her ſtructure vaſt there
" ſhews,
" And Hecatompylos her hundred
" gates,
" There Suſa by Choaſpes, amber
" ſtream,
" The drink of none but kings; of
" later fame
" Built by Emathian, or by Par-
" thian hands,
" The great Seleucia, Nicibis, and
" there
" Artaxata, Teredon, Teſiphon,
" Turning with eaſy eye thou mayſt
" behold.
" All theſe the Parthian, now ſome
" ages paſt,
" By great Arſaces led, who found-
" ed firſt
" That empire, under his dominion
" holds,
" From the luxurious kings of An-
" tioch won."

It remains now to ſhew, how the Soane can be ſaid to belong in any manner to Germany. It is paſt all controverſy that the Rhine was always accounted the boundary between Germany and Gaul. It was the eaſtern limit of Gaul, according to Strabo; Τὴν Κελτικὴν ταύτην ἀπὸ μὲν τῆς δύσεως ὁρίζει τὰ Πυρηναῖα ὄρη τῆς ἑκατέρωθεν θαλάττης, τῆς τε ἐντὸς καὶ τῆς ἐκτὸς προσαπτόμενα· ἀπὸ δὲ ἀρκτῶν ὁ Ῥῆνος παράλληλος

ὢν

MEL. At nos hinc alii ſitientes ibimus Afros: 65

MEL. But we ſhall depart from hence, ſome of us to the parched Africans;

NOTES.

ὧν τῇ Πυρήνῃ. The Arar, according to the ſame author, riſes in the Alps, paſſes between the countries of the Sequani, Aedui, and Lincaſii, who are inhabitants of Gaul, and receiving the Dubis, or Doux, falls into the Rhone: Ῥεῖ δὲ καὶ ὁ Ἄραρ ἐκ τῶν Ἄλπεων, ὁρίζων Σηκουανούς τε καὶ Αἰδουΐους, καὶ Λιγκασίους· παραλαβὼν δ' ὕστερον τὸν Δοῦβιν ἐκ τῶν αὐτῶν ὀρῶν φερόμενον πλωτὸν, ἐπικρατήσας τῷ ὀνόματι, καὶ γενόμενος ἐξ ἀμφοῖν Ἄραρ, συμμίσγει τῷ Ροδανῷ. This conflux of the Soane and the Rhone is at Lyons, and without doubt in Gaul. The Sequani, a famous people of Gaul, were bounded, according to Strabo, on the eaſt by the Rhine, and on the weſt by the Soane: Ἄλλος δ' ἐστὶν, ὁμοίως ἐν ταῖς Ἄλπεσι τὰς πηγὰς ἔχων, Σηκουανὸς ὄνομα ῥέων. Ῥεῖ δ' εἰς τὸν Ὠκεανὸν, παράλληλος τῷ Ρήνῳ διὰ ἐθνους ὁμωνύμους, συνάπτουσας τῷ Ρήνῳ τὰ πρὸς ἕω, τὰ δ' εἰς τἀναντία, τῷ Ἄραρι. We learn from Caeſar, that the ſouth border of theſe people was the Rhone; "Quum Se-"quanos a provincia noſtra Rhoda-"nus divideret." Therefore the country of the Sequani anſwers nearly to that province of France, which is now called Franchecomte. Theſe people, as Strabo tells us, were the ancient enemies of the Romans, and aſſiſted the Germans in their incurſions into Italy. They were enemies alſo to the Aedui, who were the firſt allies of the Romans in Gaul, and had frequent contentions with them about the Soane, which divided their borders: Οἱ δὲ Ἐδουοι καὶ συγγενεῖς Ῥωμαίων ὠνομάζοντο, καὶ πρῶτοι τῶν ταύτη προσηλθον πρὸς τὴν φιλίαν καὶ συμμαχίαν. Πέραν δὲ τοῦ Ἄραρος οἰκοῦσιν οἱ Σηκουανοι, διάφοροι καὶ τοῖς Ρωμαίοις ἐκ πολλοῦ γεγενήτες καὶ τοῖς Ἐδούοις· ὅτι πρὸς Γερμανοὺς προσεχώρουν πολλάκις κατὰ τὰς ὁρόδους αὐτῶν, τὰς ἐπὶ τὴν Ἰταλίαν. . . . πρὸς δὲ τοὺς Ἐδούους, καὶ διὰ ταῦτα μὲν, ἀλλ' ἐπέτεινε τὴν ἔχθραν ὁ τοῦ πολάμου ἔρις, τοῦ διείργοντος αὐτοὺς ἑκατέρου ἔθνους ἴδιον ἀξιοῦντος εἶναι τὸν Ἄραρα, καὶ ἑαυτῷ προσήκειν τὰ διαφέροντα τελη. Caeſar tells us, that the Gauls were divided into two principal factions, at the head of which were the Aedui on one ſide, and the Sequani on the other. The latter, not being able to ſubdue the former, called the Germans from the other ſide of the Rhine to their aſſiſtance, who ſeated themſelves in Gaul, grievouſly oppreſſed the Aedui and their friends, and in Caeſar's time amounted to the number of a hundred and twenty thouſand, under the command of Arioviſtus. Caeſar ſent an embaſſy to this king, requiring only, that he would reſtore to the Aedui their hoſtages, permit the Sequani to do the ſame, and not bring over any more Germans into Gaul. But Arioviſtus inſiſted on his right of poſſeſſion of the country, and

part of us shall go to Scythia, Pars Scythiam, *et rapidum Cretae veniemus Oaxem,*
and the rapid Oaxes of Crete,

NOTES.

and claimed the Aedui as his tributaries; esteeming the country on that side of the Rhone to be as much his province, as that on the other side belonged to the Romans. Thus we find the Germans had extended their bounds to the west of the Rhine, as far as to the Arar or Soane, and claimed all the country between the two rivers as their own: so that the Germans drank of the waters of the Arar, as they are represented by Virgil to have done: and though Arioviſtus was beaten by Caeſar, and at that time compelled to retreat to the other ſide of the Rhine, yet it is highly probable that many German families remained among the Sequani, who never were cordial friends to the Romans. Beſides it appears both from Caeſar and Strabo, that other German nations had ſeated themſelves in Gaul, who had time enough during the civil wars between Caeſar and Pompey to ſettle themſelves with greater ſecurity.

65. *At nos hinc alii, &c.*] Meliboeus continues his diſcourſe, and having praiſed the felicity of Tityrus, enlarges upon the miſeries of himſelf and his baniſhed companions.

Sitientes Afros.] He calls the Africans *ſitientes*, becauſe of the great heat of that part of the world.

66. *Scythiam.*] The Ancients commonly called all the northern parts of the world Scythia. Meliboeus here gives a ſtrong deſcription of the miſerable exile of his countrymen; ſome of whom are driven to the hotteſt, and others to the coldeſt parts of the world.

Rapidum Cretae veniemus Oaxem.] Servius will have *Creta* in this place not to mean the iſland of that name, but *chalk*. He tells us of an *Oaxis* in Meſopotamia, which rolling with great rapidity, carries down a chalky earth, which makes it's water turbid. He ſays there is alſo a Scythian river called Oaxis; but he denies there being any ſuch river in Crete. He then quotes a ſtory from Philiſthenes, of one Oaxes, the ſon of Apollo and Anchiale, who founded a city in Crete, and called it by his own name; which, he ſays, is alſo confirmed by Varro, in the following verſes;

"Quos magno Anchiale partus ad-
"ducta dolore,
"Et geminis rapiens tellurem Oeax-
"ida palmis,
"Edidit in Dicta."

Servius has found but very few to follow him, in the fancy of interpreting *Creta* to ſignify *chalk*. That there is any ſuch river as *Oaxis* either in Meſopotamia or Scythia, would be perhaps more difficult to prove, than that it is in Crete. I do not find the mention of it in any ancient author; and could almoſt ſuſpect, that Servius means the Araxes, a river of Armenia, which is indeed very rapid. It reſts upon the authority of Servius, that this river is either in Meſopotamia or Scythia; and upon that of Virgil,

Et penitus toto diviſos orbe Britannos. 67 *and to the Britons quite divided from the whole world.*

NOTES.

that it is in Crete. I ſhould therefore make no doubt of placing it in Crete, were there no other authority than that of Virgil for ſo doing. But Servius himſelf has acknowledged, that there was a city in Crete called Oaxes; whence it is not improbable, that there was a river alſo of the ſame name. That there was anciently ſuch a city in Crete, as Oaxes or Oaxus, can hardly be doubted. Herodotus ſays expreſsly, that *Oaxus is a city of Crete*; Ἔστι τῆς Κρήτης Ὄαξος πόλις. Apollonius, in the firſt book of his Argonauticks, calls Crete the *Oaxian land*;

Δάκτυλοι Ἰδαῖοι Κρηταίεες, οὓς ποτε Νύμφη
Ἀγχιάλη Δικταῖον ἀνὰ σπέος ἀμφοτέρησι
Δραξαμένη γαίης Ὀαξίδος ἐβλάστησε.

Vibius Sequeſter affirms, that Oaxes is a river of Crete, and that it gave name to the city Oaxia, for which he quotes the above verſes of Varro; "Oaxes Cretae, a quo civitas "Oaxia. Varro hoc docet;

"Quos magno Anchiale partus ad-
"ducta dolore,
"Et geminis capiens tellurem Oax-
"ida palmis."

The learned reader will obſerve, that the verſes quoted by Servius and Vibius from Varro, are the very ſame with thoſe which have been produced from Apollonius. La Cerda ſays, that the mention of Oaxes is very rare among the Ancients; but he thinks the authority of Virgil, ſufficient to determine that there was a river known by that name in Crete; eſpecially conſidering many monuments of antiquity, with which Virgil was acquainted, are now loſt. He then quotes ſeveral eminent authors, who have made no ſcruple to follow Virgil. Baudrand, in his *Lexicon Geographicum*, affirms, that Oaxes is a very cold river of Crete, on which the town Oaxus is ſituated, according to Herodotus; and adds, that it is called Oaxia by Varro and Vibius Sequeſter; "Oaxes, fluvius Cretae "frigidiſſimus Oaxum oppidum, "teſte Herodoto, alluens, quod op-"pidum Oaxes et Oaxia apud Var-"ronem appellatur, ſicut apud Vi-"bium Sequeſtrum. Cujus nul-"lum exſtat in Creta indicium." Moreri ſays almoſt the ſame with Baudrand; "Oaxes, fleuve de "Crete, extremement froid, avec "une ville de ce nom. Herodote "en fait mention, dans le 3 livre. "Vibius Sequeſter et Varron nom-"ment la ville Oaxis et Oaxia." I cannot imagine whence theſe Lexicographers diſcovered the coldneſs of the Oaxes. They both quote Herodotus amiſs; for he does not ſay a word of it in his third book; and only juſt mentions, in his fourth, that a city of that name is ſaid to be in Crete: Ἔστι τῆς Κρήτης Ὄαξος πόλις. And Ἦν γὰρ ὁ Θεμίσων ἀνὴρ Θηραῖος

Shall I ever after a long time wandering behold the borders of my country, En unquam patrios longo post tempore fines, 68

NOTES.

Θηραῖος ἔμπορος ἐν τῇ Ὀαξῷ: but does not say a word of the river. To conclude; since it appears evidently, from the authors above quoted, that there was a city in Crete called Oaxus; and as there was probably a river of the same name; we may conclude, that Virgil did not without good reason place this river in Crete. I must not however omit an objection of Eobanus, who thinks the quotation from Apollonius, instead of strengthening the argument in support of which it is produced, entirely subverts it. He observes, that the first syllable of *Oaxes*, in Virgil, is short, whereas it is long in Apollonius; whence he infers that they are not the same. If any one shall think this merits any attention I would desire him to consider, that in the very next verse, the first syllable of Britannos is short, whereas it is long in Lucretius;

"Nam quid Britannum caelum
"differre putamus."

67. *Et penitus toto divisos orbe Britannos.*] Servius interprets *penitus*, *omnino*; and tells us that the Britons are here said to be *divisos*, because Britain was formerly joined to the continent, and is described by the Poets as another world. Whether Britain was formerly joined to the continent or not, has been a subject of great dispute amongst the learned, and is likely so to remain; since the separation was more ancient, than any history now extant. Those who affirm that Britain was once a peninsula, look upon the verse now before us, as an argument in their favour, thinking that Virgil would not have called the Britons *divisos toto orbe*, if he had not known from good authority, that their country was originally joined to it. To this may be answered, that, if it had been known to the Romans, it could not have been unknown to Julius Caesar, who was no less versed in literature than in arms; nor would he have omitted the mention of so remarkable a piece of history, in the account which he gives of our island. Besides, *divisos* does not necessarily imply, that Britain was once joined to the continent. We may say, that France is divided from Italy by the Alps; but then we do not intend to express, that France and Italy were ever joined together, without the intervention of those mountains. Thus we find in the second Georgick, *Divisae arboribus patriae*, by which words it cannot possibly be imagined, that the Poet intended to signify, that countries, which were formerly joined together, are now separated by trees. Therefore, in the passage before us, we cannot understand Virgil to mean any more, than that Britain is a country so distinguished from all the then known parts of the earth, as to seem another world; just as America has in later ages been called a new world.

68. *En*

Pauperis et tuguri congeſtum cespite culmen,
Poſt aliquot mea regna videns mirabor ariſtas? 70

and the roof of my poor cottage formed of turf, and my own realms after ſome years?

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68. *En unquam, &c.*] It is interpreted *unquamne*, aliquandone, and *an unquam:* but Ruaeus obſerves, that theſe words only expreſs a bare interrogation; whereas Virgil means here an interrogation joined with a deſire; a ſort of languiſhing in Meliboeus after the farms, which he is obliged to quit. We have the ſame expreſſion in the eighth Eclogue;

" — — — *En erit unquam*
" Ille dies, mihi cum liceat tua di-
" cere facta?
" En erit, ut liceat totum mihi
" ferre per orbem
" Sola Sophocleo tua carmina digna
" cothurno?"

Here the Poet evidently expreſſes a *deſire* to have an opportunity of celebrating his patron's praiſes.

69. *Tuguri.*] For *tugurii*, as *peculi* for *peculii*; ver. 32.

Congeſtum ceſpite culmen.] The roofs of houſes were called *culmina* becauſe they were thatched with ſtraw (*culmus*). Meliboeus deſcribes the meanneſs of his cottage, by repreſenting it as covered with turf.

70. *Poſt aliquot . . . . . ariſtas.*] Servius, and moſt others interpret it, *after ſeveral years*; taking it for a rural expreſſion, uſing beards of corn for harveſts, and harveſts for years. La Cerda rejects this interpretation, and declares himſelf a follower of the learned Germanus, whoſe opinion he ſupports in the following manner; " As the Poet " has already ſaid indefinitely, *longo* " *poſt tempore*, it is a contradiction " to add *after ſome years*, which " contracts the expreſſion to a ſhort " and in a manner definite time. " For if it is *never*, and *not after a* " *long time*, how can it be *after* " ſome years? Beſides this expreſ- " ſion, *many beards are paſt*, for " *many ſummers*, ſeems to be partic- " cular and filly; juſt as if any one " ſhould ſay *many cluſters are paſt*, " for *many autumns*. Nor am I at " all moved by the authority of " Claudian, who uſes *decimas emen-* " *ſus ariſtas* for *decem annos*. There- " fore Germanus will have the par- " ticle *poſt* to ſignify only the order " of time, which makes the ſhep- " herd to ſpeak thus; *Shall I ever* " *wonder at only a few ſtraggling* " *beards appearing in my once flouriſh-* " *ing field?* As if he ſhould ſay, " *Shall I never, nor after ſo long* " *time, ſeeing the borders of my* " *country, ſeeing the roof of my poor* " *cottage thatched with turf, ſeeing* " *my realms, wonder at the appear-* " *ance of only a few ſtraggling* " *beards?* Or more clearly, *Shall I* " *never be allowed the ſmall ſatiſ-* " *faction, hereafter to ſee, hereafter* " *to wonder at the deformity of my* " *field?* For he preſumes, that he " ſhall never return to the borders " of his country, to his roof, to his " realms; and therefore ſhall never " wonder at the thinneſs of his " corn. This explication is con-

" firmed

Shall the impious ſoldier poſſeſs these ſo well cultivated fields? Impius haec tam culta novalia miles habebit?

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"firmed by the three following "verſes; in which the ſhepherd "complains, that his fields and "cultivated lands will be deformed "by the impious ſoldier, and his "corn waſted by a Barbarian, "which is nothing elſe, than that "only a few ſtraggling beards will "remain. For what elſe can be ex-"pected, when the fields are in the "poſſeſſion of a ſoldier and a Bar-"barian?" To theſe objections may be anſwered, that there is no contradiction between *after a long time* and *after ſome years*. Surely any man may call *ſome years* of baniſhment, with the loſs of his eſtate *a long time*. That Meliboeus does not ſay he ſhall *never* ſee his country, or he *ſhall not* ſee it *after a long time*; but makes a queſtion whether he ſhall ever be permitted to return; at the ſame time expreſſing ſome little hope, that it may come to paſs, as was obſerved in the note on ver. 68. That there is no impropriety in uſing beards for years, it being very natural for a country-man to meaſure time by harveſts. The beards are a very conſpicous part of the bearded wheat, which was the only ſort known to the Roman huſbandmen. Hence we very frequently find *ariſta* put for the corn itſelf, as in the firſt Georgick,

"Chaoniam *pingui* glandem muta-
"vit *ariſta*."

And

"—Ne *gravidis* procumbat cul-
"mus *ariſtis*."

And

"At ſi *triticeam in meſſem*, robuſta-
"que farra
"Exercebis humum, *ſoliſque* inſta-
"bis *ariſtis*."

The beard, ſays Varro, is called *ariſta*, becauſe *areſcit primo*, it withers firſt. Therefore it is the firſt ſign of the ripeneſs of the wheat, and conſequently of the harveſt: hence it is no harſh figure in Poetry, to uſe the firſt conſpicuous ſign of harveſt to expreſs the harveſt itſelf. *Meſſis* is uſed for ſummer in the fifth Eclogue;

"Ante focum ſi frigus erit; ſi
"*meſſis* in umbra:"

and nothing is more frequent among the Poets, than to uſe *ſummers* and *years* promiſcuouſly. In the laſt place, that it ſeems more harſh, to underſtand *aliquot ariſtas* to mean the bad huſbandry of the ſoldiers to whom the lands were given, than to take *poſt aliquot ariſtas* for *poſt aliquot annos*. Ruaeus is willing to fancy *poſt ariſtas* to be uſed in the ſame manner, as *tu poſt carecta latebas* in the third Eclogue; and to be a deſcription of the lands of Meliboeus, whoſe farm conſiſted of a few acres, adjoining to a poor little cottage, the roof of which was ſo low, as hardly to appear above the tall corn, and therefore it might be ſaid to lie hid among the beards or *behind* them, *poſt ariſtas*. I cannot help

Barbarus has ſegetes? En quo diſcordia cives
Perduxit miſeros! en queis conſevimus agros!
Inſere nunc, Meliboee, pyros, pone ordine vites:
Ite meae, felix quondam pecus, ite capellae.
Non ego vos poſthac, viridi projectus in antro,
Dumoſa pendere procul de rupe videbo.
Carmina nulla canam: non, me paſcente, capellae

a Barbarian theſe lands? See whither diſcord has brought our miſerable citizens! See, for whom we have ſown theſe fields! Now, Meliboeus, ingraft your pears, and plant your vines in rows. Go, my goats, go my once happy cattle. I ſhall no more ſee you afar off, hanging down from the buſhy rock, whilſt I repoſe myſelf in the moſſy cave. No more ſhall I ſing: no more, my goats,

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help being of Dr Trapp's opinion, that this interpretation is *ſtrangely abſurd.*

71. *Novalia.*] See the note on ver. 71. of the firſt Georgick.

72. *Barbarus has ſegetes.*] Heinſius, as he is quoted by Burman, ſeems to approve of a different pointing in this and the preceding verſe;

Impius haec tam culta novalia miles habebit
Barbarus? has ſegetes!

73. *Perduxit.*] Pierius found *perduxit* in the old Vatican, and Lombard manuſcripts, and *produxit* in the Roman, Medicean, and ſome other manuſcripts. Heinſius, and after him Burman reads *produxit*, but *perduxit*, is the common, and moſt approved reading.

En queis conſevimus agros.] Pierius ſays it is *his nos conſevimus agris* in the Roman manuſcript, and highly approves of this reading. Burman obſerves, that it is *conſevimus* in Stephens's edition of Pierius, which Maſvicius made uſe of; but that it is *conſuevimus* in the Breſcia edition, which indeed ſeems to agree better with what Pierius ſays, than *conſevimus.* Catrou contends vehemently for *conſuevimus* inſtead of *conſevimus*, and accordingly tranſlates theſe words *Malheureuſes compagnes que l'habitude nous avoit rendu ſi cheres.* For this reading he depends upon the authority of an edition printed at Baſil in 1586. But Burman obſerves, that the expreſſions uſed in the Baſil edition are all copied from Pierius, without owning his name.

74. *Inſere nunc.*] "This is an "ironical apoſtrophe, of Meliboeus "to himſelf, wherein he expreſſes "his indignation at his having be"ſtowed ſo much vain labour in "cultivating his gardens and vines "for the uſe of Barbarians. *Nunc* "is a particle adapted to irony. "Thus Juvenal,

"I nunc, et ventis vitam com"mitte——." RUAEUS.

75. *Ite meae felix quondam pecus.*] Pierius ſpeaks of *Ite meae quondam felix pecus* as the common reading, which ſeems alſo to have been admitted by Servius. But he found *Ite meae felix quondam pecus* in the Roman, Oblong, Lombard, and ſome other manuſcripts; and thinks this laſt reading has ſomething ſweeter in it.

77. *Dumoſa pendere procul de rupe.*] So Pierius found it in ſeve-

ſhall you pluck from my hand the flowering cytiſus, and bitter willows.

Florentem cytiſum et ſalices carpetis amaras.

TIT. But yet you may reſt here this night with me

TIT. Hic tamen hanc mecum poteris requieſcere noctem

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ral manuſcripts, and in Aruſianus. The common reading in his time was *Dumoſa de rupe procul pendere.* He found *Frondoſa pendere procul de rupe* in the Medicean manuſcript. But he thinks it ſlipped in there from the paraphraſe of Feſtus.

79. *Cytiſum.*] See the note on ver. 431. of the ſecond Georgick.

80. *Hic tamen, &c.*] Meliboeus ſeems to propoſe going on with his journey; but Tityrus kindly invites him to ſtay that night, and partake of ſuch fare as his cottage affords.

Hanc . . . noctem.] "In the "Lombard, Medicean, and moſt "other manuſcripts, it is *hac me-"cum poteris requieſcere nocte*, in the "ablative caſe, as moſt of the com-"mon copies have it. But Aruſi-"anus Meſſus, *in Elocutionum li-"bello*, has *hanc noctem*, in the ac-"cuſative." PIERIUS.

In the Milan editions of 1481 and 1539, the Paris editions of 1541 and 1600, the old London edition by Pynſon, and in the Antwerp edition of 1543, it is *hac nocte.* The ſame reading is acknowledged alſo by Robert Stephens, Ruaeus, and Maſvicius. Guellius, Suſſannaeus, Aldus, Pulman, La Cerda, Heinſius, Cuningam and Burman, read *hanc noctem*, which I find alſo in the Venice edition of 1562, and in the printed copy of the Medicean. *Hanc noctem* ſeems to be the beſt reading, as it expreſſes an invitation to ſtay *the whole night.* We have ſeveral other examples of *noctem* being uſed in like manner in the accuſative caſe; as in the fourth Georgick,

"— — — At illa
"Flet *noctem.*"

In the firſt Aeneid,

"In faciem illius *noctem* non am-
"plius unam
"Falle dolo."

And in the fifth,

"Complexi inter ſe *noctemque*
"diemque morantur."

In like manner we find the accuſative plural in the third Aeneid,

"Erramus pelago totidem ſine ſi-
"dere *noctes.*"

And in the ſixth,

"*Noctes* atque dies patet atri janua
"Ditis."

And,

"Veſtibulum inſomnis ſervat *noctes-*
"*que* dieſque."

And in the ninth,

"— — Tibi quam *noctes* feſtina
"dieſque
"Urgebam."

Poteris.]

Fronde ſuper viridi, ſunt nobis mitia poma,
Caſtaneae molles, et preſſi copia lactis.
Et jam ſumma procul villarum culmina fumant,
Majoreſque cadunt altis de montibus umbrae.

upon green leaves: we have mild apples, ſoft cheſtnuts, and plenty of new cheeſe. And already the chimnies of the villages ſmoak afar off, and greater ſhadows fall from the mountains.

NOTES.

Poteris.] Pierius found *poteras* in the Roman and Medicean manuſcripts. Burman contends for this reading, which is alſo approved by Heinſius, and ſeveral other editors. La Cerda, Ruaeus, and many others read *poteris*, which is allowed alſo by Aruſianus.

81. *Mitia poma.*] *Matura*, ſays Servius, *quae non remordent cum mordentur*. But the Poet may mean mild, in oppoſition to thoſe ſorts, which are very harſh, and ſcarce fit to be eaten. Or perhaps mild apples may be uſed for ſuch as are made mild by culture, to diſtinguiſh them from wildings or crabs.

82. *Caſtaneae molles.*] Servius interprets *molles*, *maturae* again; but I do not know, that cheſtnuts are ſoft, when they are ripe. Some will have *molles* to mean *new* and *freſh*; others think the Poet means a particular ſort of cheſtnuts, which is diſtinguiſhed by this epithet from the *Caſtanea hirſuta*. They are ſaid, by Palladius, to loſe the roughneſs of their huſk, by being ingrafted on an almond;

"Caſtaneamque trucem depulſis cogit echinis
"Mirari fructus laevia poma ſui."

Perhaps we are to underſtand, by *Caſtaneae molles* roaſted cheſtnuts; for the Ancients were acquainted with this way of preparing them, as we find in Pliny, *Torrere has in cibis gratius.*

Preſſi copia lactis.] Servius underſtands this to mean cheeſe; *Emulcti et in caſeum coacti.* Others think it means only curdled milk, I believe it ſignifies curd, from which the milk has been ſqueezed out, in order to make cheeſe. We find in the third Georgick, that the ſhepherds uſed to carry the curd, as ſoon as it was preſſed, into the towns; or elſe ſalt it, and ſo lay it by for cheeſe againſt winter;

"Quod ſurgente die mulſere, horisque diurnis,
"Nocte premunt; quod jam tenebris et ſole cadente,
"Sub lucem exportans calathis adit oppida paſtor;
"Aut parco ſale contingunt, hyemique reponunt."

It was therefore analogous to what we call new cheeſe.

83. *Et jam ſumma procul, &c.*] This deſcription of an evening in the country is very natural, and full of paſtoral ſimplicity. The ſmoaking of the cottage chimnies ſhews, that the labourers have left off their work, and are preparing their ſuppers. The lengthening of the ſhadows, that fall from the neighbouring hills is entirely rural, and deſcribes an artleſs manner of meaſuring time, ſuitable to the innocence of paſtoral poetry.

ECLOGA SECUNDA.

ALEXIS.

The ſhepherd Corydon burned for the beautiful Alexis,

FORMOSUM paſtor Corydon ardebat Alexim,

NOTES.

1. *Formoſum paſtor, &c.*] In this Eclogue the Poet deſcribes the paſſion of a ſhepherd for a beautiful boy, with whom he is greatly in love. The inclinations to this unnatural vice were long before Virgil's time ſpread over great part of the world, and may be looked upon as one of the greateſt abominations of the Heathen, there being ſeveral inſtances of the wrath of God being peculiarly inflicted on ſuch as were addicted to it. However, it would be as unjuſt to cenſure Virgil particularly for having mentioned this crime without a mark of deteſtation, as to condemn him for his idolatry, than which nothing is more abominable in the ſight of God. It would be very eaſy to excuſe our Poet, by ſhewing the frequent mention of this vice by many of the moſt eſteemed Greek and Roman writers, whoſe very deities were ſuppoſed to be guilty of it; but I do not chuſe to ſtain theſe papers with the repetition of ſuch horrid impurities, and could rather wiſh it was poſſible to bury them in oblivion. Some indeed have ventured to affirm, that this whole Eclogue is nothing but a warm deſcription of a pure friendſhip: but I fear an impartial reader will be ſoon convinced, that many of the expreſſions are too warm to admit of any ſuch interpretation. This however may be ſaid in Virgil's commendation, that he keeps up to his character of modeſty, by not giving way to any laſcivious or indecent words, which few of his contemporaries could know how to avoid even in treating of leſs criminal ſubjects. The firſt five lines are a narration of Corydon's paſſion; in which the Poet plainly imitates the beginning of the Ἐρασπὴς of Theocritus;

Ἀνὴρ τις πολύφιλλος ἀπηνέος ἤρατ' ἰφάθω
Τὰν μορφὰν ἀγαθῶ, τὸν δὲ τρόπον οὐκ ἐϑ' ὁμοίως,
Μίσει τὸν φιλέοντα, καὶ οὐδὲ ἓν ἄμαρον εἶχε.

" An amorous ſhepherd lov'd a
" charming boy,
" As fair as thought could frame,
" or wiſh enjoy;
" Unlike his ſoul, ill-natur'd and
" unkind,
" An angel's body, with a fury's
" mind." CREECH.

Corydon.]

Delicias domini: nec, quid ſperaret, habebat. *the delight of his lord; and had no room for hope.*

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Corydon.] The Commentators are unanimous almoſt, in ſuppoſing that Virgil means himſelf under the feigned name of Corydon. They ſeem perſuaded, that he was always thinking of himſelf; and continually deſcribing his own buſineſs, and his own follies in theſe Bucolicks. In ſhort, they make a meer Proteus of him, varying his ſhape in almoſt every Eclogue. In the firſt he was Tityrus, old, poor, and a ſervant; but here, under the name of Corydon, he is young, handſome, and rich. There he cultivated only a few barren acres, half covered with ſtones and ruſhes, on the banks of Mincius: here he is poſſeſſed of fine paſtures, and has a thouſand lambs feeding on the mountains of Sicily. Theſe are ſuch inconſiſtencies, that I wonder any one can imagine, that Virgil is both Tityrus and Corydon. For my own part, I believe he is neither; at leaſt, not Corydon, there being ſome room to imagine, that he might mean himſelf under the name of Tityrus, a ſhepherd near Mantua, and an adorer of Auguſtus. It ſeems moſt probable, that the perſon of Corydon is as fictitious as the name.

Ardebat.] This verb is uſed alſo by Horace in an active ſenſe; It is allowed by the Criticks to be the ſtrongeſt word that can be uſed, to expreſs the moſt extreme paſſion. Therefore it does not ſeem to ſuit with the purity of a diſintereſted friendſhip.

Alexim.] The Commentators are not ſo well agreed about the perſon of Alexis, as they are about that of Corydon. Servius ſeems to think it was Auguſtus, "Caeſar Alexis in "perſona inducitur." Surely nothing can be more abſurd, than to imagine that Virgil, who in the firſt Eclogue had erected altars to Auguſtus, ſhould now degrade him to a ſhepherd's boy; *delicias Domini*, and afterwards *O formoſe puer*. Would the Poet have dared to call Auguſtus a boy, the very term of reproach uſed by his enemies, which Servius himſelf tells us was forbidden by a decree of the Senate, as we have ſeen already in the note on ver. 43. of the firſt Eclogue? Not much leſs ridiculous is the imagination of Joannes Lodovicus Vives, that Alexis is Gallus, whom at the ſame time he allows to have been appointed by Auguſtus, to command over armies and provinces. Virgil would not have treated ſo great a perſon with ſuch familiarity. In the tenth Eclogue indeed, where he celebrates an amour of Gallus, he repreſents him under the character of a ſhepherd; but not without making an apology for that liberty.

"Non ſola comptos *urſit* adulteri
"*Crines*, et aurum veſtibus illitum
"Mirata, regaleſque cultus,
"Et comites, Helene Lacaena."

"Nec te poeniteat pecoris divine
"poeta;

He only came frequently among the thick beeches with shady tops; and there in ſolitude uttered theſe incoherent words in vain to the mountains and woods.

Tantum inter denſas, umbroſa cacumina, fagos
Aſſidue veniebat: ibi haec incondita ſolus
Montibus, et ſylvis ſtudio jactabat inani. 5

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" Et formoſus oves ad flumina pa-
" vit Adonis."

Servius mentions ſeveral other opinions concerning the real perſon of Alexis. He mentions one Alexander, a ſervant of Pollio. It is pretended, that Virgil, being invited to dine with his maſter, took notice of his extraordinary beauty, and fell in love with him; upon which Pollio made a preſent of him to the Poet. Others think he was Caeſar's boy, and that his maſter delighted in hearing him praiſed. Servius mentions another opinion, that the name of Pollio's boy, who was given to Virgil, was Corydon. He concludes with ſaying, that Alexis was a proud boy, but greatly in favour with Pollio, to whom Virgil made his court by praiſing his beloved ſlave. Apuleius alſo affirms that Alexis was a feigned name for a boy belonging to Pollio; but Martial ſeems to have taken him for a favourite of Mecaenas;

" Sint Maecenates, non deerunt,
" Flacce, Marones,
" Virgiliumque tibi vel tua rura
" dabunt.
" Jugera perdiderat miſerae vicina
" Cremonae,
" Flebat et abductas Tityrus
" aeger oves.
" Riſit Tuſcus eques, paupertatem-
" que malignam
" Reppulit, et celeri juſſit abire
" fuga.
" Accipe divitias, et vatum maxi-
" mus eſto:
" Tu licet et noſtrum, dixit,
" Alexin ames.
" Adſtabat domini menſis pulcher-
" rimus ille,
" Marmorea fundens nigra fa-
" lerna manu;
" Et libata dabat roſeis carcheſia
" labris,
" Quae poterant ipſum ſollicitare
" Jovem.
" Excidit attonito pinguis Galatea
" poetae,
" Theſtylis et rubras meſſibus
" uſta genas:
" Protinus Italiam concepit, et arma
" virumque
" Qui modo vix culicem fleverat
" ore rudi."

And in another epigram, we find

" Et Maecenati Maro cum canta-
" ret Alexim,
" Nota tamen Marſi fuſca Me-
" laenis erat."

From all theſe different opinions, and more perhaps, that might be recited, if it was worth the while to inquire after them, the beſt concluſion we can make ſeems to be, that Alexis was no real perſon at all, but a mere creature of the Poet's fancy.

2. *Delicias.*] It is a word commonly uſed for a perſon or thing of which any one is very fond; thus Cicero,

O crudelis Alexi, nihil mea carmina curas?
Nil noſtri miſerere? mori me denique coges?
Nunc etiam pecudes umbras et frigora captant:
Nunc virides etiam occultant ſpineta lacertos:
Theſtylis et rapido feſſis meſſoribus aeſtu

O cruel Alexis, have you no regard for my ſong? have you no compaſſion for me? will you at length compel me to die? Even now the ſheep enjoy the cool ſhade: even now the buſhes conceal the green lizards and Theſtylis pounds garlick and wild thyme,

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Cicero, "Quid amores, ac deli-"ciae tuae Roſcius?" and Catullus,

"Paſſer *deliciae* meae puellae;"

and Martial,

"Reddita Roma ſibi eſt; et ſunt,
"te praeſide, Caeſar
"*Deliciae* populi, quae fuerant
"domini."

And again,

"Stellae *delicium* mei columba."

6. *O crudelis Alexi, &c.*] Corydon expatiates on the cruelty of Alexis, and repreſents the violence of his own paſſion, by telling him, that even in the heat of the day, when all animals ſeek to repoſe themſelves, and the weary reapers retire under the ſhade to eat their dinners, he alone neglects his eaſe, purſuing the ſteps of his beloved.

7. *Coges.*] La Cerda reads *cogis* in the preſent tenſe, which he thinks more expreſſive than the future: but the beſt authority ſeems to be for *coges*, as Pierius found it in the Roman manuſcript. The ſame reading is admitted alſo by Heinſius, Ruaeus, and others.

8. *Nunc etiam pecudes umbras et frigora captant.*] In the warmer climates, the ſhepherds are obliged to ſhelter their flocks from the heat in the middle of the day, under rocks or ſpreading trees. This is conſequently the moſt convenient time for them to refreſh themſelves with food and reſt. See the note on ver. 331. of the third Georgick.

9. *Virides . . . . lacertos.*] The *green lizard* is very common in Italy, and is ſaid to be found alſo in Ireland. It is larger than our *common eft* or *ſwift*. This animal is mentioned by Theocritus, in his Θαλύσια, as marking the time of noon by ſleeping in the hedges;

—Πᾶ δὴ τὸ μεσαμέριον ποδὰς ἔλκεις,
Ἀνίκα δὴ καὶ σαῦρος ἐφ' αἱμασιαῖσι καθεύδει.

"—Where now at burning noon?
"What urgent buſineſs makes thee
"leave the town,
"Whilſt bleating flocks in ſhades
"avoid the heats,
"And ev'ry lizard to his hole re-
"treats?" CREECH.

10. *Theſtylis.*] Servius tells us, that Theſtylis was a country ſervant, and ſeems to think her name was rather *Teſtilis*, becauſe ſhe dreſſed their dinner for the reapers. He ſeems therefore to derive her name from *teſta*, which ſignifies an

ſavoury herbs for the reapers wearied with the rapid heat. But whilſt I purſue your ſteps under the burning ſun, I join with the hoarſe cicadae *in making the trees reſound.*

Allia ſerpyllumque herbas contundit olentes.
At mecum raucis, tua dum veſtigia luſtro,
Sole ſub ardenti reſonant arbuſta cicadis.
Nonne fuit ſatius triſtes Amaryllidis iras

Was it not better to endure the bitter anger of Amaryllis,

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earthen pan. This Ruaeus thinks to be very inſipid, and not without reaſon. But Catrou ſeems fond of this interpretation, and indulges himſelf in an imagination, that Theſtylis or rather *Teſtylis* was Virgil's mother. It ſeems that old Tityrus, the Poet's father, of whom we heard ſo much in the firſt Eclogue, was a potter by trade, and ſo his wife is here repreſented under the name of *Teſtylis*. This old woman, it ſeems, was a good houſewife, and dreſſed the dinner for the reapers with her own hands. "La "Mere de Virgile ne ſeroit-elle "point repréſentée icy, ſous le nom "de *Teſtilis*? On ſçait que le Pere "de Virgile étoit un Potier de terre "de ſon métier. D'ailleurs il eſt "naturel que la mere de Virgile, en "bonne ménagere, ſe ſoit chargé "dans ſa famille d'apprêter le dîner "des moiſſonneurs." By this method of criticiſing, we need not deſpair of finding out, not only the father and mother of Virgil, but even all his relations and friends. To me it appears very abſurd, that the mother of this wealthy Corydon, who had a thouſand lambs feeding on the mountains of Sicily, ſhould have occaſion to buſy herſelf in dreſſing dinner for the reapers. Beſides Theſtylis is mentioned afterwards as a ſort of rival of Alexis, having begged two kids of Corydon, which he deſigned for Alexis. But I ſhall not purſue this argument any farther, ſeeing the learned Critick himſelf, upon ſecond thoughts, ſays it may ſeem more probable that *Teſtilis* does not come from the Latin word *teſta*, but that it is rather *Theſtilis*, a Greek name, taken from a ſhepherdeſs of Theocritus, and that ſhe was the cook-maid at Virgil's farm. Milton has a paſſage in his *L'Allegro*, not very unlike this before us;

"Where Corydon and Thyrſis met,
"Are at their ſavoury dinner ſet
"Of herbs, and other country
"meſſes,
"Which the neat handed Phyllis
"dreſſes."

11. *Allia ſerpyllumque, &c.*] Theſe herbs ſeem to have been uſed by the Roman farmers to recruit the exhauſted ſpirits of thoſe who have laboured in the heat. Pliny informs us, that Garlick was much uſed in the country as a medicine; "Allium ad multa ruris praecipue "medicamenta prodeſſe creditur." For *ſerpyllum*, ſee the note on ver. 30. of the fourth Georgick.

13. *Sole ſub ardenti, &c.*] The *cicadae* uſe to ſing moſt in hot weather, and in the middle of the day. See the note on ver. 328. of the third Georgick.

14. *Nonne fuit ſatius, &c.*] Corydon declares, that the cruelty of his

Atque ſuperba pati faſtidia? nonne Menalcan?
Quamvis ille niger, quamvis tu candidus eſſes;
O formoſe puer, nimium ne crede colori.
Alba liguſtra cadunt, vaccinia nigra leguntur.

and her proud diſdain? Was it not better to endure Menalcas? Though he was black, and thou art fair, yet, O charming boy, truſt not too much in thy beauty. The white privet flowers drop on the ground, whilſt the duſky hyacinths are gathered.

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his former loves, however great, was more tolerable than the ſcorn of Alexis, whom he exhorts not to truſt too much to ſo frail a thing as beauty.

Amaryllidis.] Servius tells us, that the true name of Amaryllis was Leria, a girl whom Maecaenas gave to Virgil, as he did alſo Cebes, whom the Poet mentions under the feigned name of Menalcas. The learned Catrou is of opinion that Servius had no authority for it, and that they are rather fictitious perſons. In the firſt Eclogue, Amaryllis was imagined to mean no leſs than Rome herſelf; but here ſhe is degraded to a ruſtick ſlave.

16. *Quamvis ille niger, &c.*] Servius, as he is quoted by Maſvicius, has the following note on this paſſage; "Quia Caeſar Romanos, "Antonius Aegyptios habuit. An-"tonius niger dicitur propter Aegyp-"tios, quos habuit," Burman wonders where Maſvicius met with this note; ſince it is not to be found in any of the copies of Servius. It ſeems however to be of a piece with what we have found in the note on *Alexim* in the firſt line; where Alexis is ſaid to mean Auguſtus Caeſar. If we could be perſuaded to believe that; it would not be difficult to imagine Menalcas to mean Mark Anthony, the great rival of Auguſtus. But this imagination is entirely deſtroyed by our finding that the Poet had finiſhed all his Eclogues, before the quarrel between thoſe two great perſons.

18. *Alba liguſtra cadunt.*] It is not very eaſy to determine what plant Virgil meant by *liguſtrum*. All that can be gathered from what he has ſaid of it is, that the flowers are white and of no value. Pliny ſays it is a tree; for in the twenty-fourth chapter of the twelfth book, where he is ſpeaking of the *Cypros* of Egypt, he uſes the following words; "Quidam hanc eſſe dicunt "*arborem* quae in Italia Liguſtrum "vocatur." Thus alſo we find in the tenth chapter of the twenty-fourth book, "Liguſtrum eadem "*arbor* eſt quae in oriente Cypros." In the eighteenth chapter of the ſixteenth book he tells us it grows in watery places; "Non niſi *in aquo-*"*ſis* proveniunt ſalices, alni, po-"puli, ſiler, *Liguſtra* teſſeris uti-"liſſima." If the *Liguſtrum* of Pliny was that which is now commonly known by that name, by us called *Privet* or *Primprint*, and by the Italians *Guiſtrico*, which ſeems a corruption of *Liguſtrum*, then he was miſtaken in affirming it to be the ſame with the *Cypros* of Egypt, which is the *Elhanne* or *Alcanna*. For Proſper Alpinus, whoſe authority cannot well be called in queſtion, found great plenty of the Alcanna

I am despised by you, Alexis, and you do not consider who I am:

Despectus tibi sum, nec qui sim quaeris, Alexi:

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Alcanna in Egypt, agreeing sufficiently with the Κύπρος of Dioscorides: but at the same time he declares, that the Italian *Liguſtrum* does not grow in that country. Nor does it's growing in watery places agree with the modern *Liguſtrum*, which, according to all the Italian Botaniſts, is found in woods and hedges in Italy as well as among us. Matthiolus, in his commentaries on Dioſcorides, ſays that Servius, among others, took the *Liguſtrum* to be that ſort of *Convolvulus*, which we call *Great Bindweed*; "Quidam *Liguſtrum* eam *Convolvuli* "eſſe ſpeciem autumant, quae "ſepibus, fruticibus et arbuſtis ſe "circumvolvit, ac etiam ſaepius "vitium palis in vinetis, flore candido, lilii, ſeu calathi effigie, "quam ego laevem eſſe ſmilacem "nunquam dubitavi: *e quorum numero fuit Servius Grammaticus, "Virgilii commentator Ecloga ſecunda "Bucolicorum.* Nempe falſus, ut "arbitror, quod neglexerit in hac "hiſtoria Plinium conſulere, Dioſ"coridem, et alios de ſtirpium na"tura differentes." Where Matthiolus found this opinion of Servius I cannot tell, unleſs he made uſe of ſome copy very different from thoſe which we now have. We find no more in our copies of Servius, than that the *Liguſtrum* is a very white, but contemptible flower; "Li"guſtrum autem flos eſt candidiſſi"mus, ſed viliſſimus." Bodaeus a Stapel, in his commentaries on Theophraſtus, contends that the *Liguſtrum* of the Poets is the *Convolvulus major*, or *Great Bindweed*, which, he ſays, has it's name *a ligando*, becauſe it binds itſelf about any trees or ſhrubs that are near it. He obſerves farther, that this flower muſt be of a pure white; for which he quotes the verſe under conſideration, and the following verſes from Martial;

"Quaedam me cupit, invide Pro"cille,
"Tota candidior puella cygno,
"Argento, nive, lilio, *liguſtro.*"

And this from Pontanus;

"Candida nec niveis ceſſura li"guſtra pruinis."

Hence it is plain that the *Liguſtrum* muſt be a perfectly white flower, being joined with ſwans, ſilver, ſnow, and lilies. To theſe authorities he might have added the following, which are quoted by La Cerda from Ovid;

"Candidior folio nivei Galatea li"guſtri."

And from Claudian;

"Haec graditur ſtellata roſis, haec "alba liguſtris."

He conſiders alſo, that the common *Liguſtrum*, or *Privet*, has a white flower

Quam dives pecoris nivei, quam lactis abundans, 20 *how rich in cattle as white as snow, how abounding in milk.*

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flower indeed, but not ſo pure as to be compared with ſnow; and that it is not contemptible, having a ſweet ſmell, growing in bunches, and ſo not unfit for garlands. To this he adds, that the *Privet* is called by Columella *Liguſtrum nigrum*, to diſtinguiſh it from that of the Poet's, in the following verſes;

" Et tu, ne Corydonis opes deſ-
" pernat Alexis,
" Formoſo Naïs puero formoſior
" ipſa,
" Fer calathis violum, et *nigro* per-
" miſta *liguſtro*
" Balſama, cum caſia nectens cro-
" ceoſque corymbos."

But Parrhaſius, as he is quoted by La Cerda, reads *niveo* inſtead of *nigro*. I have ſometimes ſuſpected, that we ought to read,

" Fer calathis violam nigram, et
" permiſta liguſtro."

However from theſe obſervations Bodaeus a Stapel infers that the *liguſtrum* of the Poets is the ἰασιώνη of Theophraſtus, the σμίλαξ λεία of Dioſcorides, and the *convolvulus major* of the modern authors. It has a flower whiter than any ſwan or ſnow, and is at the ſame time a moſt vile and noxious weed, rooted out of all gardens, and unfit for garlands, withering, and loſing it's colour as ſoon as gathered. It muſt be acknowledged, that the *Great Bindweed* has a very fair pretence to be accounted the *Liguſtrum* of Virgil, on account of it's name being derived from binding, *a ligando*; from the pure whiteneſs of it's flower; and from it's being at the ſame time a contemptible weed. Hence Corydon might, with great propriety, admoniſh Alexis not to truſt too much to his fair complexion, ſince the whiteſt of all flowers fell to the ground without being gathered. We may alſo with good reaſon ſuſpect, that our *Privet*, is not the plant intended, becauſe the flowers are not fair enough, and yet are too ſweet to be rejected with contempt. But it weighs ſomething on the other ſide, that Pliny has called the *Liguſtrum* a tree in two different places. For though he might miſtake, in thinking it to be the ſame that grew in Egypt and in the Eaſt; and might not be exact with regard to the place of it's growth; yet he could not eaſily be ignorant, whether what they called *Liguſtrum* in Italy was a tree, or a vile weed, and peſt of the gardens. Nor is that argument to be wholly ſlighted, which is taken from the ancient name, *Liguſtrum* being preſerved in ſome meaſure in the modern Italian *Guiſtrico*. In conformity to the moſt common opinion, I have tranſlated it *Privet*; but if any one would change it for *Bindweed*, I ſhall not greatly contend with him.

De Marolles tranſlates it *Privet*; " Les fleurs blanches du troëſne
" tombent en un moment." Lord Lauderdale tranſlates it only " The
" faireſt

I have a thousand lambs feeding on the Sicilian mountains: Mille meae Siculis errant in montibus agnae:

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"fairest flow'r." Dryden has it, "White *lillies* lie neglected on the "plain."

Catrou also translates it *lillies*; "On "laisse faner les *lys* qui n'ont que "de la beauté." This he does to give a better grace to his translation, being satisfied that the plant in question is really the *troëne* or *privet*. But it is certainly wrong to put *lilies* in this place, for they do not fall neglected; but on the contrary are always mentioned with great respect by the Poets. Besides, we shall find before we have done with this Eclogue, that *lilies* made a part of the rural garland, which Corydon intended to prepare for Alexis. Dr Trapp translates it *Withbinds*, by which I suppose he means the *Bindweed* already spoken of. Dr Turner, one of our oldest English Botanists, who was Physician to the Duke of Somerset, in the reign of Edward the Sixth, translates *Convolvulus Withwynde*, *Byndweed*, and *Weedbynde*; Gerard, who wrote in the time of Queen Elisabeth, calls it *Withwinde*, *Bindeweed*, and *Hedge-bels*: but the more modern writers call it only *Bindweed*; and, I think, the Gardeners about London commonly call it *Barebind*.

Vaccinia nigra leguntur.] Many take the *Vaccinium* to be our *Bilberry*: others will have it to be the berry of the *Privet*, imagining the *alba liguſtra* to be the flower, and the *vaccinia nigra* to be the fruit of the same plant. But I have shewn, in a note on ver. 183. of the fourth Georgick, that Virgil uses *vaccinium* only to express the Greek word ὑάκινθος, and that it is the very same flower with the Hyacinth of the Poets.

This allusion to the fading of flowers is an imitation of Theocritus;

Καὶ τὸ ῥόδον καλόν ἐστι, κὴ ὁ χρόνος αὐτὸ μαραίνει·
Καὶ τὸ ἴον καλόν ἐστιν ἐν ἴαρι, κὴ ταχὺ γηρᾷ
Λευκεὸν τὸ κρίνον ἐστί, μαραίνεται ἀνίκα πίπλη·
Α δὲ χιὼν λευκὰ, κὴ τάκεται ἀνίκα παχθῇ·
Καὶ κάλλος καλόν ἐστι τὸ παιδικὸν, ἄλλ' ὀλίγον ζῇ.

"Fair is the rose; but withers soon
"away
"Fair the spring violets; but soon
"decay
"Fair is the lily; but in falling
"dies,
"And the white snow not long
"unsullied lies:
"Thus blooming youthful beauty
"quickly flies."

19. *Despectus tibi sum, &c.*] In this paragraph Corydon boasts of his wealth, his skill in musick, and the beauty of his person.

Qui.] It is *quis* in many editions; but the best authority seems to be for *qui*.

20. *Quam*

Lac mihi non aeſtate novum, non frigore deſit. *I never fail of having new milk, either in ſummer or winter.*

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20. *Quam dives pecoris nivei, quam.*] The Editors do not agree about the pointing of this line; ſome placing the comma after *pecoris*, and others after *nivei*. The controverſy therefore is, whether *nivei* agrees with *pecoris* or with *lactis*. Heinſius, as he is quoted by Burman, contends for the latter; to maintain which opinion, he produces the following authorities, from Ovid;

" *Lac niveum* potes, purpureamque
" ſapam;

And

" *Lac* mihi ſemper adeſt *niveum*."

From Homer

" —— Χορταζόμενος γάλα λευκον."

From Tibullus,

" — — *Nivei lactis* pocula mixta
" mero;"

and from Seneca,

" *Niveique lactis* candidus fontes."

And,

" — Libat et *niveum* inſuper
" *Lactis* liquorem."

But theſe quotations only prove, that *milk* has often the epithet *niveum white* beſtowed upon it; and it would not be difficult to produce quotations from the ſame authors where this epithet is given alſo to cattle. I ſhall confine myſelf to our Poet, who has ſpoken of milk in many places, without ever calling it *niveum*. He has indeed added that epithet to the *milking pail*, in the third Georgick;

" — *Nivea* implebunt *multralia*
" vaccae:"

but the beauty of the pail conſiſts in it's *whiteneſs*, which is not owing to the milk contained in it, but to the neatneſs of the dairy-maid, and is therefore no uſeleſs epithet. On the other ſide we find it frequently joined with wool, and cattle, being particularly expreſſive of their beauty. Thus we find in the ſixth Eclogue,

" Paſiphaë *nivei* ſolatur amore *juvenci*."

And in the firſt Georgick,

" Ter centum *nivei* tondent dumeta *juvenci*."

And in the third,

" *Munere* ſic *niveo lanae*, ſi credere dignum eſt,
" Pan deus Arcadiae captam te,
" Luna, fefellit."

And

" *Lanea* dum *nivea* circumdatur
" *infula vitta*."

And

I play ſuch tunes as Dircæan Amphion uſed, Canto, quæ ſolitus, ſi quando armenta vocabat,

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And in the fourth Aeneid,

" *Velleribus niveis* et feſto fronde
" revinctum;"

and in the ſixth,

" Omnibus his *nivea* cinguntur tem-
" pora vitta."

Therefore, in this place, it ſeems beſt to join *nivei* to *pecoris*, rather than to *lactis*, becauſe it is more particularly expreſſive of the beauty of the former, and has not once been added to the latter by Virgil. Beſides our Poet himſelf, in the third Georgick, gives particular direction, to chooſe white ſheep for the flock; and is ſo nice in this point, that he will not ſuffer the ram to have a black tongue, for fear he ſhould occaſion duſky ſpots in his offspring;

" Continuoque gregis villis lege
" mollibus albos.
" Illum autem, quamvis aries ſit
" candidus ipſe,
" Nigra ſubeſt udo tantum cui lin-
" gua palato,
" Rejice, ne maculis infuſcet vel-
" lera pullis
" Naſcentum: plenoque alium cir-
" cumſpice campo."

This, he ſays, was the very art, which Pan uſed, to obtain fleeces as white as ſnow; " Munera ſic ni-
" veo, &c," as above. Columella alſo extols the white ſheep; " Co-
" lor albus, cum ſit optimus, tum
" etiam eſt utiliſſimus."

21. *Mille meæ Siculis, &c.*] He mentions Sicily in this place, becauſe that iſland was famous for ſheep; perhaps alſo, becauſe Theocritus, the father of paſtoral poetry, was of that country. This, and the following verſe are plainly written in imitation of the Cyclops of that Poet.

—— Βοτὰ χίλια βόσκω
Κἠκ τούτων τὶ κράτιστον ἀμελγόμενος
γάλα πίνω·
Τυρὸς δ' οὐ λείπει μ' ὄυτ' ἐν θέρει, οὔτ'
ἐν ὀπώρᾳ,
Οὔ' χειμῶνος ἄκρω.

" Choice of new milk a thouſand
" ewes afford,
" Unnumber'd cheeſes load my
" homely board.
" In ſummer and in autumn they
" abound,
" Nor fail in winter."

22. *Lac mihi non æſtate novum, non frigore deſit.*] Servius obſerves, that Virgil excels Theocritus in this place, who does not ſpeak of milk, but of cheeſe. For there is nothing extraordinary in having cheeſe all the year round: but to be always ſupplied with new milk, or *coloſtrum*, in winter as well as ſummer, is a great excellence. Some other Commentators agree with Servius, in taking *lac novum* in this place for *coloſtrum* or *coloſtra*, which is

Amphion Dircaeus in Actео Aracyntho. *whom he called his herdi, on the early spur of Aracynthus.*

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is the beestings, or first milk that comes after the animal has brought forth. Thus Columella; "Sed "prius quam hoc fiat, exiguum "emulgendum est, quod pastores "*colostram* vocant:" and Pliny; "Sicuti de lactis usu. Utilissimum "cuique maternum. Concipere "nutrices exitiosum est: hi sunt "enim infantes qui *colostrati* appel-"lantur, densato lacte in casei spe-"ciem. Est autem *colostra* prima "a partu spongiosa densitas lactis." It is much esteemed in the country, by many people; and that it was so by the ancient Romans, we may gather from the following passage in the *Poenolus* of Plautus;

"Mea voluptas, mea delicia, mea
"vita, mea amoenitas,
"Meus ocellus, meum labellum,
"mea salus, meum savium,
"Meum mel, meum cor, mea *co-*
"*lostra*, meus molliculus ca-
"seus."

And from the thirty-eighth Epigram of the thirteenth book of Martial;

"Surripuit pastor quae nondum
"stantibus hoedis,
"De primo matrum lacte *colostra*
"damus."

La Cerda thinks, with better reason, that the sense of the passage is, that Corydon has so large a flock, that there never passes a day without a supply of milk just taken from the sheep. He justly observes, that the *new milk* mentioned in the fifth Eclogue is the same, because he speaks of it's frothing;

"Pocula bina *novo spumantia lacte*
"quotannis."

The new milk mentioned in this quotation is for a sacrifice: and we find from another passage in Virgil, that the milk used on those occasions was warm from the dug. It is in the sacrifice for Polydore, in the third Aeneid, where he describes it as both warm and frothing;

"Inferimus tepido spumantia cym-
"bia lacte."

New milk was used also in the sacrifice for Anchises, in the fifth book;

"Hic duo rite mero libans carchesia
"Baccho
"Fundit humi, duo *lacte novo*, duo
"sanguine sacro."

Both these sacrifices were in the spring, or beginning of summer, when *beestings* were not to be had, the time for the sheep to bring forth being in November and December. Varro tells us, that the best time to admit the ram is from the setting of *Arcturus* to the setting of the Eagle, that a sheep goes 150 days, and so the lamb is yeaned about the end of Autumn; "Tempus optimum ad "admittendum ab Arcturi occasu, "ad aquilae occasum, quod quae "postea

Nor am I void of beauty: for I lately ſaw myſelf on the ſhoar. Nec ſum adeo informis: nuper me in littore vidi, 25

NOTES.

" poſtea concipiunt, fiunt vegrandes, " atque imbecillae, Ovis praegnans " eſt diebus CL, itaque ſit partus " exitu autumnale cum aër eſt mo- " dice temperatus, et primitus ori- " tur herba imbribus primoribus " evocata." The ſetting of Arcturus was then reckoned to be at the latter end of May or beginning of June; and the ſetting of the Eagle at the latter end of July. Therefore the time of yeaning, which is the only poſſible time to have *beeſtings*, muſt be from the latter end of October, or beginning of November to the latter end of December; and that it is in the winter ſeaſon is confirmed alſo by Columella, who ſays a lamb is the only animal, that is conveniently brought into the world in winter: " Soluſque ex om- " nibus animalibus *bruma* naſcitur." Hence it appears, that *lac novum* cannot ſignify *coloſtra*, which is to be had only in winter; becauſe it was certainly made uſe of in ſacrifices, which were offered in the beginning of ſummer, as were thoſe at the obſequies of Polydore and Anchiſes mentioned already. To theſe we may add the *Ambarvalia*, which were celebrated a little before harveſt, when there was no *coloſtra* to be met with. The Poet may perhaps allude to the extraordinary fertility of the ſheep in Italy, which, as he has told us himſelf in the ſecond Georgick, breed twice in a year;

" Bis gravidae pecudes."

But even then, we can hardly underſtand him to mean *beeſtings* in this place; unleſs we imagine, that Corydon contrived ſo well, as to have one or other of his ſheep yean almoſt every day. This however muſt be obſerved, that whether we underſtand *beeſtings* in this place, or milk warm from the dug, which laſt I think much the moſt probable, yet thoſe Editors are greatly miſtaken, who place the comma after *aeſtate*, pointing the verſe thus:

" Lac mihi non aeſtate, novum non
" frigore deſit."

By this they would inſinuate the Poet's meaning to be, that Corydon boaſts of having milk in the ſummer, and even new milk in winter; as if the wonder was, that he ſhould have it in winter: whereas it has been abundantly ſhewn, that winter was the very time for having *new milk*, in whatſoever ſenſe it may be taken.

Servius mentions ſomebody under the name of *Virgilio-maſtix*, by which I ſuppoſe he means Bavius or Maevius, who cenſured this verſe, after having pointed it wrong himſelf, after this manner;

" Lac mihi non aeſtate novum,
" non frigore: deſit:"

that is, ſays he, *ſemper mihi deeſt*. I mention this only to ſhew what ſort of Criticks they were, who cenſured Virgil.

Frigore.]

Cum placidum ventis ſtaret mare: non ego Daphnim, *when the calm ſea was not diſturbed by the winds, I ſhould not fear Daphnis,*

NOTES.

Frigore.] Cold is here uſed poetically for winter. Thus alſo in the fifth Eclogue;

" Ante focum, ſi *frigus* erit."

23. *Canto quae ſolitus, &c.*] Thus alſo the Cyclops of Theocritus boaſts of his ſkill in muſick;

Συρίσδεν δ' ὡς οὔτις ἐπίσταμαι ὧδε Κυκλώπων.

" Beſides I live the joy of all the
" plain,
" No Cyclops can pretend ſo ſweet
" a ſtrain." CREECH.

Si quando armenta vocabat.] This expreſſion of *calling* the cattle ſeems to be taken from the manner of the ancient ſhepherds, who did not drive their ſheep before them, as the cuſtom is now; but went firſt calling them, and playing on their pipes; and the ſheep readily followed them. We have frequent alluſions to this cuſtom in the Holy Scriptures. Thus, in the book of Exodus, Moſes is ſaid to *lead the flock* of Jethro his father-in-law. In the twenty-third Pſalm we read, " The Lord is my ſhepherd: there-
" fore can I lack nothing. He
" ſhall feed me in a green paſture,
" and *lead me forth* beſide the wa-
" ters of comfort." Thus alſo in the ſeventy-ſeventh; " Thou *led-*
" *deſt thy people like ſheep* by the
" hand of Moſes and Aaron:" and in the eightieth, " Hear, O thou
" ſhepherd of Iſrael, thou that
" *leadeſt* Joſeph like a ſheep." We find an alluſion alſo to this cuſtom, in the tenth chapter of Saint John's Goſpel: " He that entreth not by
" the door into the ſheepfold, but
" climbeth up ſome other way, the
" ſame is a thief and a robber: but
" he that entreth in by the door,
" is the ſhepherd of the ſheep. To
" him the porter openeth, and the
" ſheep hear his voice, and *he calleth*
" *his own ſheep by name, and leadeth*
" *them out.* And when he putteth
" forth his own ſheep, *he goeth be-*
" *fore them, and the ſheep follow*
" *him, for they know his voice.* And
" a ſtranger will they not follow,
" but will flee from him; for they
" know not the voice of ſtrangers."

24. *Amphion Dircaeus in Actaeo Aracyntho.*] Amphion and Zethus the ſons of Jupiter and Antiope the daughter of Aſopus, built the walls of Thebes, which had ſeven gates, and fortified them with towers, according to Homer;

Τὴν δὲ μετ' Ἀντιόπην εἶδον Ἀσωποῖο θύγατρα,
Ἣ δὴ κὴ Διὸς εὔχετ' ἐν ἀγκοίνῃσιν ἰαῦσαι
Καὶ δ' ἔτεκεν δύο παῖδ' Ἀμφίονά τε Ζῆθόν τε,
Οἵ πρῶτοι Θήβης ἔδος ἔκλισαν ἑπταπύλοιο,
Πύργωσαν τ' ἐπεὶ οὐ μὲν ἀπύργωτόν γ' ἐδύναντο

even in your judgment, unless our image is deceitful. Judice te, metuam, ſi nunquam fallat imago.

NOTES.

Ναιέμεν ἐυρύχορον Θήβην, κρατερώ περ ἐόντε.

" There mov'd Antiope with
" haughty charms,
" Who bleſt th' almighty thun-
" d'rer in her arms;
" Hence ſprung Amphion, hence
" brave Zethus came,
" Founders of Thebes, and men
" of mighty name;
" Tho' bold in open field, they yet
" ſurround
" The town with walls, and mound
" inject on mound,
" Here ramparts ſtood, there tow'rs
" roſe high in air,
" And here thro' ſev'n wide portals
" ruſh'd the war." POPE.

The ſtory of his extraordinary ſkill in muſick, and his receiving from Mercury a harp, by the ſound of which he cauſed rocks and ſtones to follow him in order, and form the walls of Thebes, ſeems to have been invented ſince the time of Homer. Euripides mentions the coming of the Gods to the nuptials of Harmonia, when the walls of Thebes were raiſed by a harp, and a tower by the lyre of Amphion, between Dirce and Iſmenus;

Ἁρμονίας δὲ πρὸς εἰς ὑμεναίους
Ἦλυθον οὐρανίδαι, φόρμιγγί τε τειχεα Θήβας,
Τᾶς Ἀμφιονίας τε λύρας ὕπο πύργος ἀνέστα
Διδύμων πολαμῶν πόρον ἀμφὶ μέσον
Δίρκας, χλοιροτρόφον ἃ πεδίον
Πρόπαρ Ισμηνοῦ καλαδεύει.

Horace alſo ſpeaks of the ſtones following the lyre of Amphion,

" Mercuri, nam te docilis magiſtro
" Movit Amphion lapides canendo."

Sweet Mercury, for taught by you
The liſt'ning ſtones Amphion drew.
CREECH.

And, in his Art of Poetry, explains the meaning of the fable.

" Sylveſtres homines ſacer inter-
" preſque Deorum
" Caedibus et victu foedo deterruit
" Orpheus;
" Dictus ob hoc lenire tigres rabi-
" doſque leones.
" Dictus et Amphion, Thebanae
" conditor arcis,
" Saxa movere ſono teſtudinis, et
" prece blanda
" Ducere quo vellet. Fuit haec ſa-
" pientia quondam
" Publica privatis ſecernere, ſacra
" profanis;
" Concubitu prohibere vago, dare
" jura maritis,
" Oppida moliri, leges incidere ligno.
" Sic honor et nomen divinis vati-
" bus atque
" Carminibus venit."

Orpheus inſpir'd by more than human pow'r,
Did not, as Poets feign, tame ſavage beaſts,

But

O tantum libeat mecum tibi ſordida rura — *O that you would but force a mind to live with me in the deſpiſed farms*

NOTES.

But men as lawleſs, and as wild as they,
And firſt diſſuaded them from rage and blood.
Thus when Amphion built the Theban wall,
They feign'd the ſtones obey'd his magick lute;
Poets, the firſt inſtructors of mankind,
Brought all things to their proper, native uſe.
Some they appropriated to the Gods,
And ſome to publick, ſome to private ends:
Promiſcuous love by marriage was reſtrain'd,
Cities were built, and uſeful laws were made:
So ancient is the pedigree of verſe,
And ſo divine a Poet's function.
Lord Roſcommon.

Propertius mentions the ſtones of Cithaeron, a mountain of Boeotia, being drawn by muſick to form the walls of Thebes;

" Saxa Cithaeronis Thebas agitata
" per artem
" Sponte ſua in muri membra co-
" iſſe ferunt."

Dirce is the name of a celebrated ſpring near Thebes. Strabo places it in the plain, wherein Thebes is ſituated, through which alſo the rivers Aſopus and Iſmenus flow: Ὁ γὰρ Ασωπὸς καὶ ὁ Ισμηνὸς διὰ τοῦ πεδίου ῥέουσι τοῦ πρὸ τῶν Θηβῶν ἐστὶ δὲ καὶ ἡ Δίρκη κρήνη, καὶ Πότνιαι. Pliny alſo enumerates it among the ſprings or fountains of Boeotia; " Praeterea fontes in Boeotia, Oedi-
" podia, Pſammate, *Dirce*, Epi-
" granea, Arethuſa, Hippocrene,
" Aganippe, Gargaphie." Euripides mentions *Dirce*, as a ſpring near Thebes

Σκόπει δὲ πεδία, καὶ πάρ' Ισμηνοῦ ῥοὰς
Δίρκης τε νᾶμα, πολεμίων στράτευμ' ὅσον.

" Behold the plains, along Iſmenus
" ſtream,
" And Dirce's fount, how vaſt a
" hoſt appears:"

and in many other places of his Phoeniſſae. Therefore it can hardly be doubted, that Virgil calls Amphion *Dircaean* from this famous fountain of Boeotia, becauſe he built the walls of the Boeotian Thebes.

The opinions of authors are various concerning the ſituation of Aracynthus. Strabo ſays expreſsly it is in Aetolia: Κατὰ δὲ τὴν Αἰτολίαν ἦν Ωλενος, οὗ ἐν τῷ Αἰτωλικῷ καταλόγῳ μέμνηται Ὅμηρος· ἴσχει δ' αὐλῆς λείπηται μόνον ἐγγὺς τῆς Πλευρῶνος ὑπο τῶ Αρακύνθῳ. This author deſcribes thoſe countries in ſo exact a manner, that we cannot eaſily miſunderſtand him. He ſays Aetolia is divided from Acarnania by the river Achelous, which riſes in the mountain Pindus, and flows from North to South, through the Agraei, a people of

and humble cottages, to pierce Atque humiles habitare caſas, et figere cervos,
the ſtags,

NOTES.

Aetolia, and the Amphilochi. The Acarnanians inhabit the Weſt ſide, as far as the Ambracian bay, near the Amphilochi, and the temple of Actian Apollo: the Aetolians extend toward the Eaſt, to the Ozolae Locri, Parnaſſus, and the Oeteans: Αἰτωλοὶ μὲν τοίνυν καὶ Ἀκαρνᾶνες ὁμεροῦσιν ἀλλήλους, μέσον ἔχοντες τὸν Ἀχελῶον ποταμὸν, ῥέοντα ἀπὸ τῶν ἄρκτων καὶ τῆς Πίνδου πρὸς νότον, διά τε Ἀγραίων Αἰτωλικοῦ ἔθνους, καὶ Ἀμφιλόχων. Ἀκαρνᾶνες μὲν τὸ προς ἑσπέραν μέρος ἔχοντες τοῦ ποταμοῦ μέχρι τοῦ Ἀμβρακικοῦ κόλπου, τοῦ κατὰ Ἀμφιλόχους, ᾗ τὸ ἱερὸν τοῦ Ἀκτίου Ἀπόλλωνος. Αἰτωλοὶ δὲ τὸ πρὸς ἕω μέχρι τῶν Ὀζόλων Λοκρῶν, καὶ τοῦ Παρνασσοῦ ᾗ τῶν Οἰταίων. Dionyſius agrees with Strabo in the ſituation of Aracynthus; but he ſeems to ſpeak of Aetolia and Acarnania, as of one country, under the name of Aetolia: for after having ſpoken of Dodona, he ſays the country of the Aetolians lies next, under the mountain Aracynthus, and that the river Achelous runs through the middle of it.

Τῆς δ' ὕπερ, ἐς νότον εἶσιν ὑπὸ σκοπιὴν Ἀρακύνθου,
Ἀνδρων Αἰτωλῶν πεδίου μέγα· τοῦ διὰ μέσσου
Σύρεται ὅλκὸν ἄγων Ἀχελώϊος ἀργυροδίνης.

Hence it is no wonder, that Pliny, and Solinus ſhould place this mountain in Acarnania; eſpecially conſidering that we read in Strabo, that there were frequent controverſies between the Acarnanians and Aetolians concerning their borders: Ἥπερ καὶ τὴν Παραχελῶιτιν καλουμένην χώραν, ἣν ὁ ποταμὸς ἐπικλύζει, περιμάχητον ἐποίει τὸ παλαιὸν, τοὺς ὅρους συγχέουσα ἀεὶ, τοὺς ἀποδεικνυμένους τοῖς Ἀκαρνάσει καὶ τοῖς Αἰτωλοῖς· ἐκρινοντο γὰρ τοῖς ὅπλοις, οὐκ ἔχοντες διαιτητὰς ἐνίκων δ' οἱ πλέον δυνάμενοι. Vibius Sequeſter places it in Attica; and adds, that ſome place it in Arcadia; which perhaps, according to Brodaeus and La Cerda, ought rather to be read Acarnania; "Aracynthus in Attica, quidam in Arcadia dicunt." Probably Vibius might place it in Attica, merely on the authority of Virgil, taking *Actaeo* to mean *Attico*. A like reaſon perhaps might induce Stephanus to ſay it is in Boeotia, and Servius to affirm it is a Theban mountain. This is certain, that when Strabo enumerates the mountains of Boeotia, he does not mention any thing like Aracynthus. La Cerda is of opinion, that we muſt abide by the authority of Stephanus and Servius, in making Aracynthus a Boeotian or Theban mountain. I would rather imagine, that there was ſome ancient ſtory, now loſt, of Amphion's feeding his herds on the mountains of Aetolia; or that ſome mountain of Boeotia was formerly called Aracynthus, it being well known, that many

Haedorumque gregem viridi compellere hibiſco! 30 *and to drive a flock of goats with a green ſwitch.*

NOTES.

many places have changed their names, even before the time of any hiſtory now extant.

If authors have differed concerning the ſituation of Aracynthus, it will be imagined that there has not been much leſs variety of opinions, with regard to the epithet *Actaeus*. Strabo ſays, that Attica was called anciently *Acte* and *Attica* becauſe it lies under mountains, and extends along the ſea ſhoar: Διὰ δὴ τοῦτο καὶ Ἀκτὴν φασι λεχθῆναι τὸ παλαιὸν, καὶ Ἀκτικὴν παρωνομασθεῖσαν, ὅτι τοῖς ὄρεσιν ὑποπέπτωκε τὸ πλεῖστον μέρος αὐτῆς ἀλιτενὲς καὶ σπενὸν, μήκει δ' ἀξιολόγῳ κεχρημένον, προπεπλωκὸς μέχρι τοῦ Σουνίου. Pliny alſo affirms, that Attica was anciently called *Acte*; "Attica antiquitus *Acte* "vocata." This ſeems to ſtrengthen the authority of Vibius, who places Aracynthus in Attica. But Strabo mentions another opinion afterwards; that this country was ſaid to be called Actica from Actaeon, Atthis and Attica from Atthis the daughter of Cranaus, Mopſopia from Mopſopus, Ionia from Ion the ſon of Xuthus, and Poſidonia and Athens from Neptune and Minerva: Ἀκτικὴν μὲν γὰρ ἀπὸ Ἀκταίωνος φασὶν. Ατθίδα δὲ καὶ Ἀττικὴν, ἀπὸ Ἀτθίδος τῆς Κραναοῦ, ἀφ' οὗ καὶ Κραναοὶ οἱ ἔνοικοι. Μοψοπίαν δὲ ἀπὸ Μοψόπου, Ἰωνίαν δὲ ἀπὸ Ἴωνος τοῦ Ξούθου· Ποσειδωνίαν δὲ καὶ Ἀθήνας ἀπὸ τῶν ἐπωνύμων θεῶν. Hence Marolles ſeems to have derived his authority for placing Aracynthus in Boeotia near Attica; "C'eſt une montagne de Beotie "aupres de l'Attique, qui a peut "eſtre emprunté ſon nom de cét "Actean ſi fameux, qui fut de-"voré par ſes chiens." Servius interprets it *littorali*, in which ſenſe it is uſed in the fifth Aeneid; and adds that ſome take it to mean *Athenienſi*, not that Aracynthus is near Athens, which indeed was at firſt called Acte, but to expreſs a paſtoral ſimplicity, which is frequent with Theocritus. The ſame, ſays he, may be underſtood of Oaxes, which is called a river of Crete, whereas it is a mountain of Scythia. Guellius, to whoſe opinion La Cerda ſeems alſo to incline, interprets it *ſtony* and *rocky*; affirming that the Greeks called not only the ſea ſhore, but craggy mountains alſo ἀκτὴ; "Proper. 3.

"Prata cruentantur Zethi, victor-
"que canebat
"Paeana Amphion rupe, Ara-
"cynthe, tua:

"qui locus facit, ut ab interpre-
"tum ſententia diſcedam, qui hunc
"Virgilii locum enarrantes accipi-
"unt alii Aracynthum Atticum ab
"Acte, alii Virgilium ſtudio, ut
"exactius paſtoritiam perſonam et
"imperitiam referret, Aracyn-
"thum, qui ſolus eſt in Acarnania,
"in Attica collocaſſe: quamvis et
"Stephanus Aracynthum in Boe-
"otia etiam conſtituat: facit, in-
"quam,

With me you shall imitate Pan himself in playing on a pipe in the woods. Mecum una in sylvis imitabere Pana canendo.

NOTES.

" quam, ut ipsis assentiri hac in " parte non possim, quin malim " Aracynthum actaeum, ut Pro- " per, saxosum et petricosum, ni- " mirum ut rupem et scopulum, ut " Graeci ἀκτὴν vocant non solum " littoralem oram et regionem, " καὶ παραθαλάσσιον, sed et τόπον " πετρώδη, ἀπὸ τοῦ περὶ αὐτὸν ἄγεσ- " θαι, ὅ ἐστὶ ῥήγνυσθαι τὰ κύματα: " unde apud Hom. πρώτην ἀκτὴν " Θήβης ἀφίκηαι: et ἀκτὴ προ- " βλὴς promontorium, seu scopu- " lus: et ἀκταὶ inquit Ammon. " sunt loca maris petricosa, ut ὄϊνες " arenosa. Jacob. Tusanus cum Ser- " vio item Graece actaeum littora- " lem accipit: malo tamen cum Pro- " pertio et littoralem, et saxosum " simul et rupem interpretari. Docet " autem Eustathius, Athenienses " ἴωνας, ἰάονας, ἀτλικοὺς, καὶ ἀκ- " ταίους, καὶ χώραν ἀκτὴν καὶ ἀκταίαν " κεκλῆσθαι." La Cerda adds to these authorities that of Oppian, who has said,

——ταύροιο ὑφοβλήτους ὑπὲρ ἀκτὰς.

Hence he concludes, that *Mons Actaeus* is the same with what Catullus expresses by *praeruptus*;

" At tum *praeruptos* tristem con- " scendere *montes*;"

and Ovid calls *scopulus adesus, pendensque*;

" Nunc *scopulus* raucis *pendet ade-* " *sus* aquis."

This he thinks is fully confirmed by the above quotation from Propertius, who explains Virgil, by putting *rupe* where he has used *actaeus*. To this I would add, that Propertius plainly mentions Aracynthus in this place as a mountain not far from Thebes: perhaps it was the same with Cithaeron, of which he had spoken a few lines before. Ruaeus is of opinion, that Aracynthus is a Theban mountain extending to the sea, and agrees with Servius in interpreting *actaeo*, *littorali*. The Earl of Lauderdale has translated it,

" My notes are sweet, as were Am- " phion's lays,
" When he *near Thebes* tended his " flock to graze."

Dryden's translation is,

" Amphion sung not sweeter to his " herd,
" When summon'd stones the *The- " ban* turrets rear'd:"

and Dr Trapp's,

" I sing, as that Dircaean shepherd " sung,
" Amphion, if he ever fed his " flocks
" On high *Baeotian* Aracynthus' " top."

Catrou

Pan primus calamos cera conjungere plures — *Pan firſt taught to join ſeveral reeds together with wax:*

NOTES.

Catrou tranſlates *actaeo Aracyntho* the mountains of Boeotia, "Nouvel Amphion, je chante les mêmes airs que ce ſçavant Berger, lorſqu'il conduiſoit ſes troupeaux ſur les *montagnes de Béocie.*" In his note on this paſſage, he relies on the authority of Stephanus, for placing Aracynthus in Boeotia, and agrees with Guellius in the ſignification of *actaeus*, rendering it *l'Aracynthe eſcarpé.* But after all that has been ſaid, I believe we may venture to affirm, that ἀκτὴ is not uſed for any rocky places, unleſs they border upon the ſea; but frequently ſignifies the ſea ſhoar. Thus we read in the eighteenth Iliad,

——Ἀκτὴν ἐισανέβαινον

in the twelfth,

Καὶ τ' ἐφ' ἅλος πολιῆς κέχυλαι λιμέσιν τε καὶ ἀκταῖς.

And in the fifteenth Odyſſey;

Αὐλὰρ ἐπὴν πρώτην ἄκτην Ἰθάκης ἀφίκηαι.

Thus alſo our Poet himſelf uſes *acta* for the ſhoar in the fifth Aeneid;

"At procul in ſola ſecretae Troades acta
"Amiſſum Anchiſen flebant."

Thus alſo Cicero, in his fifth Oration againſt Verres; "Ipſe tamen, "cum vir eſſet Syracuſis, uxorem "ejus parum poterat animo ſoluto "ac libero tot in *acta* dies ſecum "habere." We may therefore conclude, that by the epithet *actaeo* is meant, that the mountain Aracynthus extended to the ſea; and therefore that *Aracynthus actaeus* is to be interpreted the rocky ſhoar, or *cliffs of Aracynthus*; as we ſay the *cliffs of Dover.*

25. *Nec ſum adeo informis.*] It is *non* inſtead of *nec*, in ſome copies.

"This is a modeſt expreſſion of "his own beauty. Thus Cicero "in his oration for Coelius; *ut eum* "*poeniteat non deformem eſſe natum*, "where he means *very* handſome." SERVIUS.

The herdſman in Theocritus boaſts of his beauty;

Ὠμμαλά μοι δ' ἆρ' ἦν χαροπώτερα πολλὸν Ἀθάνας
Τὸ σόμα καὶ ταὐτᾶς γλυκερώτερον.

"My ſnowy forehead two black "eye-brows croſt;
"My eyes as grey as Pallas ſelf "could boaſt;
"My mouth, more ſweet than "curds." CREECH.

And Polyphemus alſo in the Buccoliaſtae,

Καὶ γὰρ ἔμ' ὦνε λιὸς ἔχω κακὸν ὡς μελίγουν·
Ἢ γὰρ πρὰν ἐς πόντον ἐπιβλέπον, ἢς δὲ γαλάνα.

Pan takes care of the ſheep, and of the maſters of the ſheep. Inſtituit: Pan curat oves, oviumque magiſtros,

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" For I'm not ugly, for laſt night
" I ſtood
" And view'd my figure in a quiet
" flood." CREECH.

It is plain, that Virgil imitates theſe two lines of Theocritus, in the paſſage before us.

Nuper me in littore vidi.] Servius ſeems to think it impoſſible for a man to ſee his image in the ſea; and thinks the Poet expreſſed himſelf negligently in imitation of Theocritus, who might more excuſably put ſuch words in the mouth of a Cyclops, either becauſe he had an eye of vaſt bigneſs, or becauſe he was the ſon of Neptune. But the learned and judicious La Cerda has amply juſtified Virgil in this particular. " Some, *ſays he*, tell us, " that the Poet aſcribed to the ſea " a faculty of reflecting an image, " not ſo much from the nature of " things, as in imitation of Theocritus: for they deny the poſſibility of an image being reflected " by the waves of the ſea, which " has always ſomething oily and " fat ſwimming on it's ſurface, any " more than by clouded looking-" glaſs, or water in which fleſh has " been boiled. But experience is " againſt theſe arguments; for the " ſea, when calm, does really reflect an image; as theſe cavillers " may find, if they will but give " themſelves the trouble to go to " the ſea ſide." Then he confirms it by ſeveral quotations from Ariſtotle, Plato, Artemidorus, Lucian, Ovid, Statius, and others, who ſpeak of the ſea as of a mirrour.

27. *Fallat.*] Some read *Pallit*, and others *Fallet*; but moſt of the ancient manuſcripts have *Fallat*, which is approved alſo by Heinſius, Ruaeus, and other good editors.

28. *O tantum libeat, &c.*] In this paragraph Corydon invites Alexis to live with him in the country, and partake of his rural labours; and promiſes him in recompence to teach him to play on the ſhepherd's pipe like Pan himſelf.

Thus the Cyclops, in Theocritus;

Ποιμαίνειν δ' ἐθέλοις σὺν ἐμὶν ἅμα, καὶ γάλ' ἀμέλγειν,
Καὶ τυρὸν πάξαι.

" But feed the flocks with me, or
" milk the ſheep,
" Or run the cheeſe, and never
" mind the deep." CREECH.

Sordida rura.] Servius obſerves, that *tibi* in this verſe is to be underſtood as if it was twice repeated; *Utinam libeat tibi habitare mecum rura tibi ſordida*; and interprets it *tibi ſordida*, id eſt, *quae tu putas ſordida.*

29. *Figere cervos.*] Some underſtand theſe words to mean the fixing of the forked poles, called *furcae* or *cervi*, to ſupport the cottages. " Cervi, *ſays Varro*, ha-" bent figuram literae V, a ſimili-" tudine cornuum cervi." They were uſed alſo in war, to obſtruct the approach of an enemy. Thus Caeſar;

Nec te poeniteat calamo triviſſe labellum, *Do not think much to rub your lip with a reed.*

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Caeſar; "Hoc intermiſſo ſpatio, "duas foſſas, quindecim pedes la- "tas, eadem altitudine perduxit: "quarum interiorem campeſtribus, "ac demiſſis locis, aqua ex flumine "derivata, complevit. Poſt eas "aggerem, et vallum duodecim "pedum exſtruxit. Huic loricam, "pinnaſque adjecit *grandibus cervis* "*eminentibus* ad commiſſuras plu- "teorum atque aggeris, qui aſcen- "ſum hoſtium tardarent." They are mentioned alſo by Livy; "Ro- "manus ad Clitas, quas vocant, "munimenta *cervis etiam objectis* "ut viam intercluderet, a Mace- "donico ad Toronaicum mare per- "ducit." Thus alſo Catullus;

"Jam te non alius belli tenet ap- "tius artes,
"Quae deceat tutam caſtris prae- "ducere foſſam,
"Qualiter adverſus hoſti *defigere* "*cervos.*"

Theſe quotations ſhew ſufficiently the nature and uſe of the *cervi:* and that from Catullus has almoſt the very ſame words with thoſe under conſideration. Nor does it ſeem amiſs, that Corydon, having juſt mentioned the cottages or hutts of the ſhepherds, ſhould immediately add, the props which ſupport them. He is not inviting Alexis to partake of pleaſures, but to engage with him in rural labour, to content himſelf with living in a poor hutt, fixing poles, and driving goats; as a reward for which labour, he promiſes to teach him to excel in muſick. This ſenſe is not wholly to be rejected. But the general opinion is that the Poet means hunting in this place, which is confirmed by a ſimilar paſſage in the firſt Georgick;

"Tum gruibus pedicas, et retia "ponere cervis,
"Auritoſque ſequi lepores: tum "*figere damas*
"Stupea torquentem Balearis ver- "bera fundae;"

where *figere damas*, without queſtion, means *to pierce the does*; in which ſenſe of *piercing* or *wounding*, *figo* is frequently uſed. Thus in the firſt Aeneid;

"Pars in fruſta ſecant, verubuſque "trementia figunt:"

and in the fifth;

"Plaudentem nigra *figit* ſub nube "columbam:"

and in the ninth;

"*Figite* me, ſi qua eſt pietas: in "me omnia tela
Conjicite."

And in the tenth;

"Tum Numitor jaculo fratris de "corpore rapto,
"Aeneam petiit: ſed non et *figere* "contra
"Eſt licitum:"

and,

Who did not Amyntas do, to learn the very ſame thing? Haec eadem ut ſciret, quid non faciebat Amyntas? 35

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and,

" —— Hunc magno vellit dum
" pondere ſaxum,
" Intorto *figit* tela, diſcrimina coſtis
" Par medium qua ſpina dedit:
" haſtamque receptat
" Oſſibus haerentem:"

and,

" —— Dixit, ſtridentemque emi-
" nus haſtam
" Jecit: at illa volans clypeo eſt
" excuſſa, proculque
" Egregium Authorem latus inter
" et ilia *figit*."

and in the eleventh;

" —— Buten adverſum cuſpide
" *fixit*
" Loricam galeamque inter."

On the other hand, it muſt be acknowledged, that *figo* is alſo uſed to *fix*, or *faſten*. Thus it ſignifies *fixing plants in the earth* in the fourth Georgick;

" Ipſe labore manum duro terat,
" ipſe feraces
" *Figat humo plantas*."

Here it is plainly uſed in the firſt ſenſe, which has been given to *figere cervos*. There are not wanting other paſſages, where it is uſed alſo for *fixing*, *faſtening*, or *ſticking*; as in the third Aeneid;

" Aere cavo *clypeum*, magni geſta-
" men Abantis
" Poſtibus adverſis *figo*:"

and in the ſixth;

" Occupat Aeneas aditum, corpuſ-
" que recenti
" Spargit aqua, *ramumque* adverſo
" in limine *figit*."

and in the tenth;

" —— Armaque Lauſo
" Donat habere humeris, et vertice
" figere criſtas."

and,

" —— Dixit, telumque intorſit in
" hoſtes;
" Inde aliud ſuper atque *aliud figit-*
" *que*, volatque
" Ingenti gyro."

and in the eleventh;

" Indutoſque jubet truncos hoſtili-
" bus armis
" Ipſos ferre duces, inimicaque *no-*
" *mina figi*."

And in the twelfth;

" Forte ſacer Fauni foliis oleaſter
" amaris
" Hic ſteterat, nautis olim venera-
" bile lignum:
" Servati ex undis ubi *figere* dona
" ſolebant
" Laurenti Divo, et votas ſuſpen-
" dere veſtes."

Hence

Eſt mihi diſparibus ſeptem compacta cicutis — *I have a pipe compoſed of ſeven unequal reeds;*

NOTES.

Hence it has been transferred to ſome figurative expreſſions; as *Figere oſcula*, *Figere veſtigia*, *Figere vultus*, and *Figere dicta*. The Earl of Lauderdale tranſlates this paſſage according to the latter ſenſe:

" I quickly could diverting paſtime
" find,
" *To ſhoot the ſtag*, or hunt the
" ſwifter hind:"

and Dryden,

" *To wound the flying deer.*"

And Dr Trapp,

" —— And *ſhoot the flying deer.*"

30. *Viridi compellere hibiſco.*] Servius underſtands this to mean driving the kids *to* the marſh-mallows; " Ad hibiſcum compellere, ſcilicet " a lacte depulſos. Hibiſcus autem " genus eſt herbae, et ſic dixit *hi-* " *biſco*, ad hibiſcum, ut *it clamor* " *caelo*, id eſt, ad caelum." In this he is followed by Marolles, who has thus tranſlated the paſſage under conſideration; " O ſi tu pre- " nois plaiſir de demeurer aux " champs, qui te ſemblent ſi vi- " lains? et ſi tu voulois habiter nos " petites chaumieres, pour abbatre " les cerfs à la chaſſe, ou pour con- " traindre les cheureuils de *recourir* " *à la verte guimauve.*" Thus alſo it is underſtood by the Earl of Lauderdale;

" The goatiſh herd drive to the
" mallow buds."

Ruaeus alſo agrees with Servius, being induced by the authority of Scaliger, who in a note on a paſſage of Varro affirms, that the ancient ſhepherds uſed to purge their cattle with marſh-mallow. Dryden ſeems to underſtand it in the ſame ſenſe;

" —— and from their cotes
" With me to drive a-field the
" browzing goats."

But La Cerda thinks *viridi hibiſco* is the ablative caſe, being the inſtrument with which the kids are to be driven. In this he is followed by Dr Trapp;

" —— To drive the kids a-field
" *With a green wand.*"

This learned Gentleman has ſo well vindicated the latter interpretation, that I ſhall take leave to inſert his whole note: " That is, ſay ſome " Commentators, *compellere* ad *vi-* " *ridem hibiſcum.* Drive them *to* " it, that they may *feed upon* it. " To juſtify this, they alledge that " of Virgil in the Aeneis, *It cla-* " *mor caelo* for *ad caelum*, to which " they might have added that above, " in this very Eclogue, *Montibus* " *jactabat.* But thoſe expreſſions " may be ſoftened. In the former, " *Caelo* quaſi *in caelo*; which is " much the ſame with *per caelum*: " and that again, with regard to " the *different parts* of the *air*, or " *ſky*, ſuppoſes *ad.* In the latter, " *jactabat* includes *dixit*, which

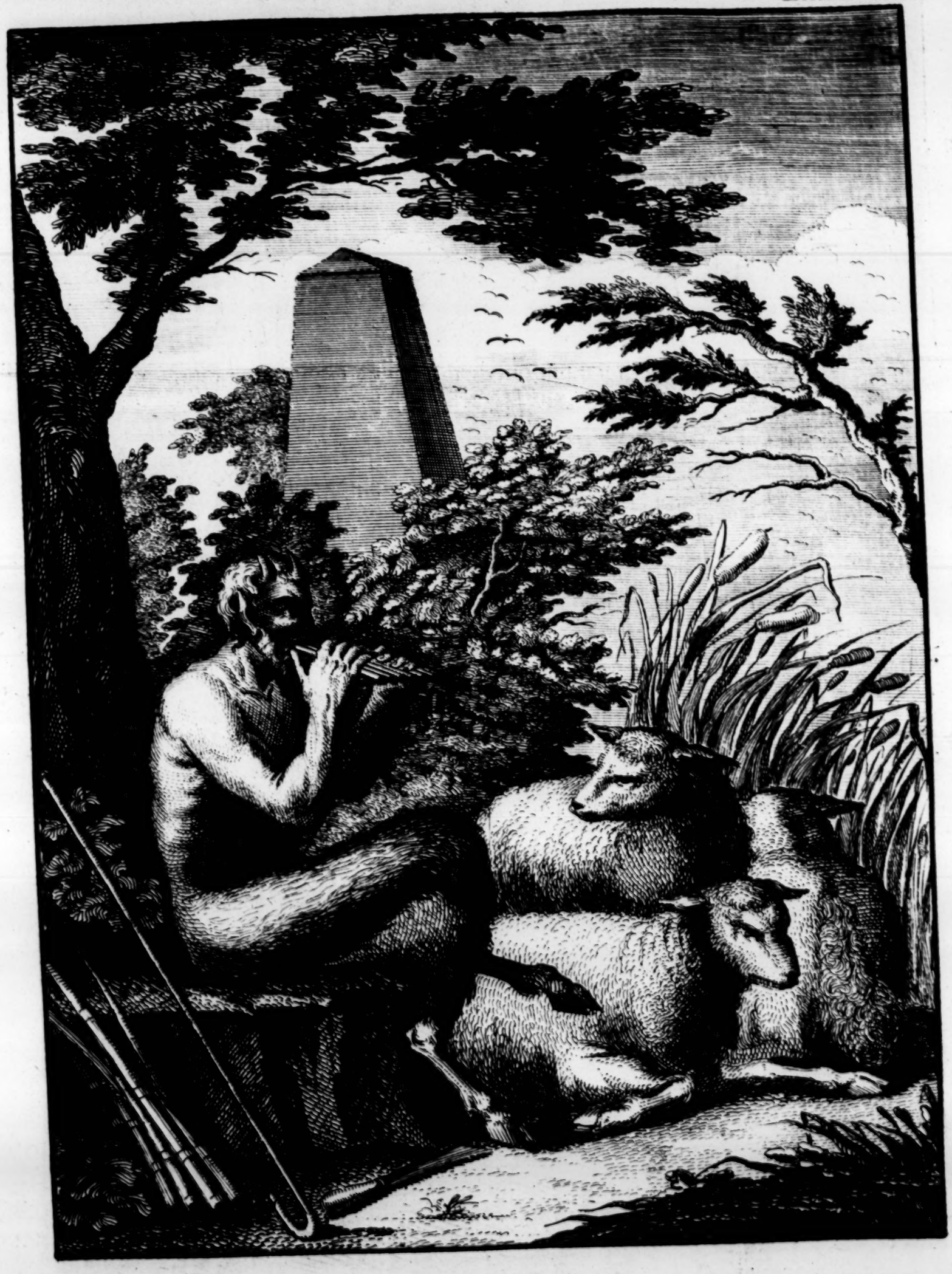
" really

which Damoetas formerly gave Fiſtula, Damoetas dono mihi quam dedit olim:

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" really governs a dative caſe. But " this we are now upon is utterly " unnatural, and ungrammatical. " I am therefore clearly of opinion " with thoſe who take *Hibiſcus* (and " that it may be ſo taken De La " Cerda ſhews) for a *large plant* or " *little tree*, out of which *wands* " may be made. And then all is " plain; *compellere*, drive them " with a wand of *Hibiſcus*. 'Tis " only a *Metonymia materiae*, con- " tinually uſed not only in Poetry, " but in common diſcourſe. Be- " ſides, Virgil no where mentions " this *Hibiſcus*, whatever it be, as " food for cattle: that baſkets are " made of it, he informs us in the " laſt Eclogue; the only place, ex- " cept this, in which he mentions " it. Or if it does here mean ſuch " food; I ſhould take it thus, *com-* " *pellere*, i. e. *congregare*, for ſo " the word is ſometimes uſed, *en-* " *tice* them, or *draw* them toge- " ther *with* it; not *drive* them *to* " it. This would be good ſenſe " and good grammar."

The *Hibiſcus*, or *Ibiſcus* is generally allowed to be the ſame with the *Althaea*, on the authority of Dioſcorides, who ſays, " The *Al-* " *thaea*, which ſome call *Ibiſcus*, is " a ſort of wild mallow, with " round leaves, like thoſe of *Cy-* " *clamen*, and woolly. The flower " is like a roſe, the ſtalk two cu- " bits high, and the root is white " on the inſide. It is called *Al-* " *thaea* on account of it's many vir- " tues:" Ἀλθαία, ἔνιοι δὲ Ἰβίσκον καλοῦσι, μαλάχης ἐστὶν ἀγρίας εἶδος· φύλλα περιφερῆ ὥσπερ κυκλάμινος, ἔγχνοα· ἔχει δὲ ἄνθος ῥοδοειδὲς· καυλὸν δίπηχυν· ῥίζαν δὲ γλίσχρον· λευκὴν ἔνδοθεν· Ὠνόμασται δὲ Ἀλθαία διὰ τὸ πολυαλθὲς καὶ πολύχρηστον αὐτῆς. Palladius alſo has " *Althaeae*, hoc eſt, *Ibiſci* folia et " radices." But it is not certain, either that *Hibiſcus* is the ſame with *Althaea*, or that the *Althaea* of the Ancients is the very ſame plant that we now call marſhmallow. Pliny expreſsly ſays, the *Ibiſcus* is a ſort of parſnep, being more ſlender; " Hibiſcum a paſti- " naca gracilitate diſtat, damnatum " in cibis, ſed medicinae utile:" and again, " Paſtinacae ſimile hi- " biſcum, quod molochen agrian " vocant." The ſame author ſpeaks of the *Althaea* in another place, and makes it a ſort of mallow, with a large leaf, and a white root: " In magnis laudibus Malva " eſt utraque, et ſativa et ſylveſtris. " Duo genera earum, amplitudine " folii diſcernuntur. Majorem " Graeci Malopem vocant in ſa- " tivis. Alteram ab emolliendo " ventre, dictam putant Malachan. " E ſylveſtribus, cui grande folium " et radices albae, Althea vocatur, " ab excellentia effectus a quibuſ- " dam Ariſtalthea." Theophraſtus is often quoted, as ſpeaking of the *Hibiſcus*, which I believe muſt have been taken from the Latin tranſlation, in which Ἀλθαία is rendered *Ibiſcus* by Gaza, for I cannot find



Et dixit, moriens: Te nunc habet iſta ſecundum. *when he died, ſaying, you now are the ſecond poſſeſſor of it.*

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find it any where in the original. He ſays the *Althaea* has a leaf like mallow; but larger, and more woolly, a yellow flower, and a fruit like mallow: Ἔχει δὲ ἡ Ἀλθαία φύλλον μεν ὅμοιον τῇ Μαλάχῃ πλὴν μείζον καὶ δασύτερον· τοὺς δὲ καυλοὺς μαλακοὺς· ἄνθος δὲ μήλινον, καρπὸν δὲ ὅιον μαλάχῃ. But neither this deſcription, nor that which was quoted from Dioſcorides, agrees with our marſh-mallow. For the leaves are not round, as Dioſcorides deſcribes it; nor is the flower yellow, as we find in Theophraſtus. Some indeed pretend to read μέλανον inſtead of μήλινον: but though μέλας and *niger* are uſed for ſeveral red flowers; yet I believe pale flowers, ſuch as thoſe of the marſh-mallow, are never ſo called. Others think the *Abutilon* is the Ἀλθαία; but the flower of the *Abutilon* has not the appearance of a roſe, which it ought to have, according to Dioſcorides, nor has it the fruit of the mallow, according to Theophraſtus. Therefore I will not affirm any thing poſitively concerning either the *Althaea* or the *Hibiſcus*; nor will I venture to differ from thoſe learned men, who take them to be one plant, and the ſame with our marſh-mallow. But this I may dare ſay, that Scaliger had no authority to affirm, that the ancient huſbandmen purged their cattle with marſh-mallows; of which I do not find the leaſt hint in any of the writers on agriculture. Therefore I agree with thoſe, who think it means here only a little ſwitch, to drive the kids.

31. *Mecum una, &c.*] Burman obſerves, that this line is wanting in one copy; and that in another it is *Meque una*, which makes the ſenſe to be, *You ſhall drive the flock, and at the ſame time imitate Pan in ſinging me*, or rather, *you ſhall imitate me in ſinging Pan.* But he thinks the common reading is as good.

Imitabere Pana canendo.] "You "ſhall play on the pipe with me, "after the example of a Deity. "For Pan is the God of the coun- "try, formed after the ſimilitude "of nature. Hence he is called "*Pan*, that is, *Univerſal:* for he "has horns in likeneſs of the rays "of the ſun, and of the horns of "the moon: his face is red, in "imitation of the *aether:* he has "on his breaſt a ſtarry *nebris*, or "ſpotted ſkin, to repreſent the "ſtars: his lower part is rough, for "the trees, ſhrubs, and wild beaſts: "he has goats feet, to ſhew the "ſolidity of the earth: he has a "pipe of ſeven reeds, becauſe of "the celeſtial harmony, in which "there are ſeven ſounds, as we "have obſerved on ver. 646. of the "ſixth Aeneid, *Septem diſcrimina "vocum:* he has a crook, becauſe of "the year, which returns into it- "ſelf: becauſe he is the God of all "nature, he is ſaid to have fought "with Cupid, and to have been "overcome by him, becauſe, as "we read in the tenth Eclogue, "*Omnia vincit amor.* Therefore,

"according

Damoetas ſpoke: and ſoliſh Amyntas envied. Dixit Damoetas: invidit ſtultus Amyntas.

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"according to fables, Pan is ſaid to "have been in love with the nymph "Syrinx, who being purſued by him "implored the aid of the earth, and "was turned into a reed; which "Pan, to ſooth his paſſion, formed "into a pipe." SERVIUS.

Pan was eſteemed by the Ancients, to be the God of the ſhepherds, and to preſide over rural affairs; thus our Poet,

"—Pan curat oves, oviumque "magiſtros:"

and in the firſt Georgick;

"Pan ovium cuſtos."

He is ſaid by Homer, in one of his hymns, to be the ſon of Mercury; and to have goats feet and two horns:

Ἀμφὶ μοι Ἑρμείαο φίλον γόνον ἔννεπε Μοῦσα
Αἰγυπόδην δικέρωτα, φιλόκροτον.

He is alſo called the God of ſhepherds;

Πᾶν' ἀναπεπλομένην νόμιον θεὸν.

He is ſaid to make fine melody with reeds, and to ſing as ſweet as a nightingale;

Ἄκρης ἐξανιὼν θυνάκων ὑπὸ μοῦσαν ἀΰρων
Νήδυμον, οὐκ ἄν τόν γε παραδράμοι ἐν μελέεσσιν
Ὄρνις ἠὲ ἔαρος πολυανθέος ἐν πετάλοισι
Θρῆνον ἐπιπροχέουσα, χέει μελίγηρυν ἀοιδήν.

He is ſaid to wear the ſpotted ſkin of a lynx;

——Λαῖφος δ' ἐπὶ νῶτα δαφοινὸν
Λυγκὸς ἔχει.

We find alſo, in the ſame Poem, that when Mercury fed ſheep in Arcadia, he fell in love with a nymph, and married her; that ſhe brought forth Pan, at whoſe countenance being affrighted ſhe ran away: but that Mercury was exceedingly delighted with him, and wrapped him up in a hare's ſkin, and carried him to the manſion of the Gods, and ſhewed him to Jupiter and the reſt, who admired him very much, eſpecially Bacchus, and called him *Pan*, becauſe he rejoiced *all* their hearts.

Καὶ ῥ' ὅγ' ἐς Ἀρκαδίην πολυπίδακα μητέρα μήλων
Ἐξίκετ'· ἔνθα δὲ οἱ τέμενος Κυλλήνιόν ἐστιν
Ἔνθ' ὅγε κῆ θεὸς ὢν ψαφαρότριχα μῆλ' ἐνόμευεν
Ἀνδρὶ παρὰ θνητῷ· θᾶλε γὰρ πόθος ὑγρὸς ἐπελθών
Νύμφῃ εὐπλοκάμῳ Δρύοπος φιλότητι μιγῆναι.
Ἐκ δ' ἐτέλεσσε γάμον θαλερόν· τέκε δ' ἐν μεγάροισιν

Ἑρμείη

Praeterea duo nec tuta mihi valle reperti — *Beſides I have two kids, which I found in a dangerous valley;*

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Ἑρμείη φίλον υἱον, ἄφαρ τερατωπὸν ἰδέσθαι,
Αἰγιπόδην διχέρωλα, πολύχροτον, ἠδυγέλωτα,
Φεῦγε δ' ἀναίξας, λεῖπον δ' ἄρα παῖδα τιθήνην·
Δεῖσε γὰρ ὡς ἴδον ὄψιν ἀμείλιχον ἠυγένειον.
Τὸν δ' αἶψ' Ἑρμείας ἐριούνιος εἰς χέρα ϑῆκε
Δειξάμενος· χαῖρεν δὲ νόῳ περιώσια δαίμον.
Ῥίμφα δ' ἐς ἀϑανάτων ἕδρας κιε, παῖδα καλύψας
Δέρμασιν ἐν πυκινοῖσιν ὀρεσκώοιο λαγωοῦ.
Παρ' δὲ Ζηνὶ κάθιζε καὶ ἄλλοις ἀϑανάτοισιν·
Δεῖξε δὲ κοῦρον ἐὸν φάντες δ' ἄρα ϑυμὸν ἔτερφϑεν
Ἀϑάνατοι, περίαλλα δ' ὁ Βάκχειος Διόνυσος.
Πᾶνα δε μιν καλέεσκον ὅτι φρένα πᾶσιν ἔτερψε.

Herodotus, in his Euterpe, tells us, that the people of Mendes in Egypt eſteemed Pan as one of the eight Deities, whom they looked upon as prior to the twelve: that they repreſented him as having the face and legs of a goat: that they alſo worſhip all goats, eſpecially the males; that both Pan and a goat are called *Mendes* in the Egyptian language; and that ſome abominable rites were uſed in this goat-worſhip. Τὸν Πᾶνα τῶν ὀκτὼ ϑεῶν λογίζονται εἶναι οἱ Μενδήσιοι· τοὺς δὲ ὀκτὼ ϑεοὺς τούτους πρότερους τῶν δυώδεκα ϑεῶν φασὶ γενέσθαι· γράφουσι δὲ δὴ καὶ γλύφουσι οἱ ζωγράφοι καὶ οἱ ἀγαλματοποιοὶ, τοῦ Πανὸς, καπάπερ Ἕλληνες, τὸ γαλμα αἰγοπρόσωπον καὶ τραγοσκελέα· οὔτι τοιοῦτον νομίζοντες εἶναιμιν, ἀλλ' ὅμοιον τοῖσι ἄλλοισι ϑεοῖσι· ὅτεν δὲ ἕνεκα τοιοῦτον γράφουσι αὐτὸν, οὐ μοι ἥδειον ἐστὶ λέγειν· σέβονται δὲ πάντας τοὺς αἶγας οἱ Μενδήσιοι, καὶ μᾶλλον τοὺς ἔρσενας τῶν ϑηλέων· καὶ τούτων οἱ αἰπόλοι τιμὰς μείζονας ἔχουσι· ἐκ δὲ τούτων εἷς μάλιστα, ὅτεις ἐπεὰν ἀποϑάνη, πένϑος μέγα πάντι τῷ Μενδησίων νομῷ τίϑεται· καλέεται δὲ ὅ τε τράγος καὶ ὁ Πὰν Αἰγυπτιστὶ Μένδης· ἐγίνετο δ' ἐν τῷ νομῷ τούτῳ ἐπ' ἐμεῦ τοῦτο τὸ τερας· γυναικὶ τράγος ἐμίσγετο ἀναφανδόν· οὗτο ἐς ἐπιδείξιν ἀνϑρώπων ἀπίκετο. In the ſame book he tells us, that the Greeks thought Pan to be the ſon of Penelope by Mercury; Πανὶ δὲ τῷ ἐκ Πηνελόπης, ἐκ ταύτης γὰρ καὶ Ἑρμεω λέγεται γενέσθαι ὑπὸ Ἑλλήνων ὁ Πὰν. This indeed is not greatly to the honour of that lady, ſo famous for her chaſtity: much leſs is that, which has been related by ſome writers of a later date, that he was called Πὰν, becauſe he was the ſon of Penelope by *all* her woers. Bochart will have his name to be derived from the Hebrew פן *pan* or פון *pun*, which ſignifies *a great aſtoniſhment*, becauſe ſuch

their ſkins are ſpotted with white's Capreoli, ſparſis etiam nunc pellibus albo,

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ſuch terrors are called *panick*. The ſame learned writer obſerves alſo that ΠΝ is by ſome pronounced *phun*; whence Faunus is another name for the ſame deity.

32. *Pan primus calamos, &c.*] Thus he is mentioned by Bion, as the inventor of the ſhepherd's pipe;

Ὡς ἔυρε πλαγίαυλον ὁ Πὰν.

The fable of Pan being in love with the nymph Syrinx, who fled from him till ſhe came to a river that ſtopt her flight, where ſhe was turned into reeds, is related in the firſt book of Ovid's *Metamorphoſes*. This Poet tells us, that Pan graſping his arms full of reeds inſtead of the nymph, ſtood ſighing by the river ſide; where obſerving the reeds, as they were moved by the wind to make an agreeable ſound, he cut ſome of them, and joining them together with wax, formed a ſhepherd's pipe:

" Panaque cum prenſam ſibi jam
" Syringa putaret,
" Corpore pro Nymphae calamos
" tenuiſſe paluſtres.
" Dumque ibi ſuſpirat, motos in
" arundine ventos
" Effeciſſe ſonum tenuem, ſimilem-
" que querenti:
" Arte nova, vociſque Deum dul-
" cedine captum,
" Hoc mihi concilium tecum, dix-
" iſſe, manebit.
" Atque ita diſparibus calamis com-
" pagine cerae
" Inter ſe junctis nomen tenuiſſe
" puellae."

35. *Quid non faciebat Amyntas.*] Here again Catrou will have Amyntas to be one of Virgil's ſuppoſed ſcholars, Cebes, and that he here ſtirs up Alexander, or Alexis, to emulate the ardour of Cebes in his poetical ſtudies.

36. *Eſt mihi diſparibus, &c.*] Having repreſented the excellence of muſick, the ſhepherd now endeavours to allure Alexis, by ſetting forth the great value of the pipe which he poſſeſſed, and by a preſent of two beautiful kids.

The ſhepherd's pipe was compoſed of ſeven reeds, unequal in length, and of different tones, joined together with wax. The figure of it is to be ſeen in ſeveral monuments of antiquity. Theocritus indeed mentions a pipe of nine reeds;

Σύριγγ' ἄν ἐποίησα καλὰν ἐγὼ ἐννεάφωνον,
Λευκὸν χαρὸν ἔχουσαν, ἴσον κάτω, ἴσον ἄνωθεν:

but ſeven was the uſual number.

Cicutis.] *Cicuta* is commonly thought to be hemlock. It is not to be ſuppoſed, that they ever made their pipes of hemlock, which is very offenſive. It is probably uſed for any hollow ſtalk in general. Servius ſays it means the ſpace between two joints of a reed; " Cicuta au-
" tem

Bina die ſiccant ovis ubera: quos tibi ſervo. *they drain the two dugs of a ſheep every day.*

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" tem eſt ſpatium, quod eſt inter " cannarum nodos."

37. *Damoetas.*] Catrou is of opinion, that Virgil, under the name of Damoetas, means the Poet Lucretius, who was the reformer of the hexameter verſe. This flute, ſays he, is a legacy, which Virgil had left him by Lucretius, who died the very day that Virgil put on his manly gown; that is, about the time when our author began his moſt early poems. But Lucretius was not a writer of Bucolicks; and it cannot be ſuppoſed, that Virgil, at the age of ſixteen or ſeventeen years, could be thought of conſequence enough to be a ſucceſſor to a Poet of ſo eſtabliſhed a reputation as Lucretius.

39. *Invidit ſtultus Amyntas.*] Servius, as he is quoted by Maſvicius, ſays, that one Cornificius, who pretended to write againſt Virgil, is meant here: " Amyntam Corni-" ficium vult intelligere, quia co-" natus eſt contra Virgilium ſcri-" bere, vel, ideo *ſtultus*, quia in-" vidit." But Burman obſerves, that this note is not to be found in any of the manuſcripts or printed editions of that Commentator.

" Virgil intends hereby, *ſays* " *Catrou*, to make Alexander un-" derſtand the progreſs that Cebes " had made in poetry. He was " come to ſuch a height, as even " to envy his maſter the firſt glory " in verſification. The works of " a Poet are repreſented under the " ſymbol of the inſtrument, to " which he ſings. Thus Cebes en-" vies Virgil the flute which he had " received from Lucretius; that is, " the glory of hexameter verſe." Thus, according to this learned Critick, Virgil, who had taken Cebes to inſtruct, and had ſucceeded ſo well therein, as to make him a good Poet, calls him a fool for emulating his maſter; notwithſtanding that four or five lines before he had propoſed him to Alexander, as worthy of his imitation. Beſides, it is plain, that Damoetas bequeathed his pipe to Corydon with his dying breath, and that Amyntas envied him the legacy at that very time;

" Et *dixit moriens*: te nunc habet
" iſta ſecundum:
" *Dixit Damoetas:* invidit ſtultus
" Amyntas."

Therefore Cebes muſt have been preſent, when Lucretius bequeathed his poëtical genius to Virgil, and have envied him for it. Now is it poſſible for any one to ſuppoſe, that Virgil, at the age of ſeventeen, could be thought ſecond to Lucretius, or that he had then inſtructed a youth ſo well in poetry, that he ſhould think of being his rival?

40. *Praeterea duo, &c.*] Thus the Cyclops, in the thirteenth book of Ovid's Metamorphoſis;

" Inveni geminos, qui tecum lu-
" dere poſſint,
" Inter ſe ſimiles, vix ut dignoſcere
" poſſis,

Theſtylis has already begged that she may have them; Jampridem a me illos abducere Theſtylis orat:

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" Villoſae catulos in ſummis mon-
" tibus urſae.
" Inveni, et dixi, dominae ſerva-
" bimus iſtos."

" A rugged bears rough twins I
" found upon
" The mountain late, ſcarce from
" each other known,
" For thee to play with: finding
" theſe I ſaid
" My miſtreſs you ſhall ſerve."
SANDYS.

Nec tuta . . . . valle.] He augments the value of theſe kids, by telling Alexis, in what a dangerous place he had found them. It was in a valley, probably between two rocks, of difficult, and dangerous acceſs; or perhaps expoſed to wild beaſts or robbers.

Reperti.] La Cerda underſtands this word to expreſs, that theſe kids had been loſt, and found again. Dr Trapp is earneſt for this interpretation, becauſe he ſays they muſt have been ſtollen by Corydon, if they had not been his own before; and therefore ought to be reſtored to the right owner. But we may ſuppoſe them to have been wild kids; and it is plain, that they were taken from the dam; becauſe they are put to a ſheep to nurſe.

41. *Sparſis etiam nunc pellibus albo.*] " Kids at firſt have white " ſpots, which alter, and loſe their " beauty afterwards. Therefore he " ſays I reſerve two kids for you, " which have not yet loſt the white " ſpots out of their ſkins." SERVIUS.

Pierius found in a very ancient manuſcript *ſparſis etiam nunc pellibus*; *Ambo bina die, &c.* Catrou prefers this reading, and has admitted it into the text. Burman rejects it, becauſe it is not countenanced by the beſt manuſcripts; and he thinks *ambo* ſuperfluous, ſince we have had *duo* already.

42. *Die.*] " Virgil is wont to " uſe *die* for *quotidie* or *uno die*. " Ecl. III. 34. XI. Aen. 397. " thus alſo Quintilian, X *de Inſt.* " *Orat.* 3. *Virgilium pauciſſimos die* " *compoſuiſſe verſus* auctor eſt Varus." BURMAN.

43. *Jampridem a me illos, &c.*] This is taken from the third *Idyllium* of Theocritus;

Ἦ μὰν τοι λευκὰν διδυματόκον αἶγα
Φυλάσσω,
Τὰν με χὴ ἀ Μέρμνωνος Ἐριθακὶς ἁ
μελανόχρως . . . .
Αἰτεῖ. χὴ δώσω ὄι, ἐπεὶ τὸ μοι ἐνδια
θρύπτη.

" I have a pretty goat, a lovely
" white,
" She bears two kids, yet fills three
" pails at night.
" This tawny Beſs hath begg'd
" and begg'd in vain;
" But now 'tis her's, ſince you my
" gifts diſdain." CREECH.

Theſtylis.] It is plain from this paſſage, that Theſtylis is not the mother of Corydon, as Catrou imagines.

Abducere


4
3
6
1
4
8
7



1 Lilium. 2 Viola pallens. 3 Papaver: 4 Narcissus. 5 Anethum. 6 Casia. 7 Hyacinthus. 8 Caltha?

Et faciet: quoniam ſordent tibi munera noſtra. *and ſhe ſhall, ſince you deſpiſe my gifts.*
Huc ades, O formoſe puer. Tibi lilia plenis *Come hither, O lovely boy.*
Ecce ferunt Nymphae calathis: tibi candida Nais *See the nymphs are gathering whole baſkets full of lilies for you: a fair Naiad*

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Abducere . . . . . orat.] "*Orat* "*ut abducat*; thus in the tenth "Aeneid *Donat habere* for *Donat ut* "*habeat.*" SERVIUS.

44. *Sordent tibi munera noſtra.*] Thus Horace;

"Cunctane prae campo et Tibe-
"rino flumine *ſordent?*"

45. *Huc ades, &c.*] The ſhepherd being in doubt, whether theſe preſents of the pipe and kids are ſufficient to engage Alexis, renews his invitation by offering him a preſent of flowers, to be gathered by the hand of a fair nymph, to which he adds ſome fruits, which he propoſes to gather himſelf, and intermix with leaves of the fineſt odour.

Huc ades.] "I have obſerved "this form of words to be uſed "both by the Greeks and Latins, "in appellations full of love. Thus "Sappho to Venus, ἀλλα τῆ δ' ἔλθε "*ſed huc tu ades*; and again, ἔλθε "μοὶ κὴ νύν, *nunc mihi ades.* The-"ocritus, in his fifth *Idyllium*, in-"culcates it twice, ἀλλὰ γὰρ ἴφθ' "ὧδ' ἔρπε, *ſed enim ades, huc ades.* "Virgil, in this place, *Huc ades,* "*O formoſe puer*; and again, *Huc* "*ades, inſani feriant ſine littora* "*venti*, and in the ninth Eclogue, "*Huc ades O Galatea.*" LA CERDA.

Lilia.] See the note on ver. 130. of the fourth Georgick.

46. *Calathis.*] Servius obſerves, that *calathus* is a Greek word, for which the Romans uſed *quaſillum*; thus Cicero, *At vero inter* quaſilla *appendebatur aurum.* La Cerda ſays, that the *calathus* ſeems to have been a baſket uſed by the Ancients for flowers, as may appear from ſeveral paſſages beſides this now before us. Thus Ovid;

"—— Sparſoſque ſine ordine flores
"Secernunt *calathis*:"

and Sidonius;

"Cytiſos, crocos, amellos,
"Caſias, liguſtra, calthas
"*Calathi* ferant capaces:"

and Prudentius;

"Floribus ut cumulet *calathis*:"

and Jerom, "Roſarum et liliorum "*calathus.*" He obſerves alſo, that it ſerved not only for flowers, but for all other country things, as appears from the following paſſages of Ovid;

"Afferat in *calatho* ruſtica dona
"puer:"

and Columella;

"—— Pomiſque Damaci
"Stipantur *calathi*:"

plucks wall-flowers for you, and the tops of poppies, Pallentes violas et ſumma papavera carpens,

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and Nemeſianus;

" — — Decerpunt vitibus ulmos,
" Et portant calathis."

Hence he infers that the Poet did not transfer the word from work-baſkets, as ſome imagine, becauſe agriculture is the moſt ancient of all arts: whence it ſeems more probable, that the word was transferred from agriculture to work-baſkets. This learned Critick proceeds to give a new ſignification to *calathus*. " It means not only a baſket, *ſays* " *he*, but all flowers, which when " they blow, expand into an orb. " The Latin Dictionaries indeed " are entirely ſilent about it, but " we have a proof from Auſonius " and S. Jerom. The former, in " that epigram, which begins with " *Ver erat, et blando, &c.* ſays " thus;

" *Nec mora, ridentis* calathi *pate-*
" *fecit honorem,*
" Prodens incluſi ſemina denſa
" croci:"

" the latter, in his epiſtle to Pam-" machius; *Quis parturientem roſam, et papillatum corymbum, an-" tequam in* calathum *fundatur orbis, et tota rubentium foliorum " pandatur ambitio, immature demeſſum, aequis oculis marceſſere " videat?* This ſignification is " drawn from the ſimilitude of a " baſket in ſuch flowers, when " blown, which is confirmed by " Pliny, who ſpeaking of the lily, " uſes the following words; *Foliis " foris ſtriatis, et ab anguſtiis in la-" titudinem paulatim ſe laxantibus, " effigie* calathi." Hence he concludes, that Virgil's meaning perhaps may be, that the nymphs bring lilies, not in bud, but full blown, and double, *dilata in orbem, et efformata in calathos jam plenos prae foliorum multitudine, et exuberantia.* We might therefore, according to this criticiſm render *lilia plenis calathis*, not *lilies in full baſkets*, but *lilies with full cups* or *bells*. This ſenſe would be very good, if we had any reaſon to believe, that double lilies were known or eſteemed among the Ancients. There is indeed a double white lily, the *Lilium album, inodorum, flore pleno H. R. Par.* But as Mr Miller obſerves, " There is " no beauty in it, for the flowers " ſeldom open, and have no ſcent, " ſo that it ſcarcely deſerves a place " in a good garden." Therefore unleſs it could be made appear, that theſe double lilies are frequent in Italy, that they commonly open their flowers there, and afford ſome ſmell, we ought to adhere to the common interpretation. Virgil has uſed the word *calathis* only in three other places. In the fifth Eclogue, it evidently ſignifies a ſort of cup or drinking veſſel;

" Vina novum fundam *calathis* Ar-
" viſia nectar."

In the third Georgick it ſerves to expreſs

Narciſſum et florem jungit bene olentis anethi. *adding daffodils, and the flower of ſweet ſmelling dill.*

NOTES.

expreſs a baſket, through which the whey is ſtrained from the curd;

" —— Quod jam tenebris et ſole
" cadente
" Sub lucem exportans *calathis* adit
" oppida paſtor."

See the note on ver. 402. In the ſeventh Aeneid it is uſed for a work-baſket;

" —— Non illa colo, *calathiſve*
" Minervae
" Foemineas aſſueta manus."

It is probable, that theſe ſeveral utenſils were of the ſame ſhape, narrower at the bottom, and broader at the top, which Pliny expreſſes by *ab anguſtiis in latitudinem paullatim ſe laxantibus.* The flowers of this form are called by us *bell-flowers.*

Tibi candida Naïs.] Turnebus obſerves that a Naiad is mentioned here with great propriety; becauſe thoſe nymphs were fond of boys, and ran away with Hylas. Columella has imitated this paſſage, in ſome verſes quoted already, in the note on *Alba liguſtra cadunt.*

47. *Pallentes violas.*] That violets are uſually called black by the Poets, and that our common violets are of a very dark colour, is well known. It is therefore to be conſidered, what the Poet means in this place by *pale violets.* This is certain, that the common violet is often ſeen with white flowers; and Ray affirms, on his own experience, that both the purple and white violets come from the ſeeds of the ſame plant. There is alſo a ſort of violet, with a pale yellow flower, in ſhape reſembling that ſpecies, which we commonly call panſy or heart's-eaſe. It is the *Viola bicolor arvenſis, C. B.* It is a common weed amongſt the corn; and I have formerly thought it to be the ſame that Virgil here calls *pallentes violas.* But on a more mature conſideration of what the ancient writers have delivered, I rather believe the plant here intended to be the ſtock gilliflower or wall flower, which all Botaniſts, with one conſent allow to be what the Ancients called *Leucoium*, which is evidently derived from λευκόν ἴον, a *white violet.* Theophraſtus ſays the *Leucoium* is one of the earlieſt flowers, appearing even in the winter, if the weather is mild; but if it is cold, ſomething later, in the ſpring: Τῶν δὲ ἀνθῶν πρῶτον ἐκφαίνεται τὸ Λευκόϊον, ὅπου μὲν ὁ ἀὴρ μαλακώτερος, εὐθὺς τοῦ χειμῶνος, ὅπου δὲ σκληρότερος, ὕσ῾ερον, ἐνιαχοῦ τοῦ ἦρος. Pliny, who has tranſlated this very paſſage, renders λευκόϊον *viola alba*; " Florum prima ver
" nunciantium *viola* alba. Tepi-
" dioribus vero locis etiam hyeme
" emicat." Some, obſerving that theſe authors ſpeak of the *Leucoium* or *Viola alba*, as appearing firſt in the ſpring, will have it to be the ſnow-drop, or *Leucoium bulboſum*, as it is commonly called. We might

Then interweaving them with cassia, and other sweet herbs, Tum, casia atque aliis intexens suavibus herbis,

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as well take it to be the *Primula veris*, or primrose, the very name of which declares it to be one of the earliest flowers. But the snow-drop, cannot be the plant in question; because Theophrastus, in another place, reckons it among those plants, which have a leafy stalk; Ἐπικαυλόφυλλα δὲ ποικρὶς ἀνθέμιον τὸ φυλλῶδες, λωτὸς, Λευκόϊον. Now the snow-drop has no leaves upon the stalk; and therefore cannot be the *Leucoium* of Theophrastus. Dioscorides thought the *Leucoium* too well known to need any description. This unhappy negligence is so common among the Ancients, that the plants which they were best acquainted with are frequently least known by the Moderns. He only says there is a difference in the colour of the flowers, which are either white, or yellow, or blue or purple; Λευκόϊον γνώριμόν ἐστιν. Ἔστι δὲ αὐτῆς διαφορὰ ἐν τῷ ἄνθει· ἢ γὰρ λευκόν ἐστιν, ἢ μήλινον, ἢ κυανοῦν, ἢ πορφυροῦν εὑρίσκεται. It may be thought strange, that a plant, which derives it's name from whiteness should be said to have yellow, blue, or purple flowers: but it is the general opinion of the modern Botanists, that it was called white, not from the colour of it's flower, but from the hoariness of his leaves. Caspar Bauhinus, not to quote any more of them, says expressly, "*Leucoium*, id est, *Viola alba*, potius foliorum quam florum ratione." The colours mentioned by Dioscorides are all to be met with in the stock gilliflower, except blue, whence ἢ κυανοῦν is supposed by several Criticks to have slipt into the text by some mistake. Marcellus affirms that *blue* is omitted in a very old Latin version of Dioscorides, which he had seen. This suspicion is confirmed also by Oribasius and Serapio, who do not mention *blue*, though they copy all the other words of Dioscorides exactly. Hippocrates, in his book περὶ γυναικείης Φύσιος, speaks of the black *Leucoium*, Λευκόϊον ῥίζαν τοῦ μέλανος ἐν οἴνῳ διεὶς τὸν αὐτὸν τρόπον χρήσθω, which must be understood of that sort with purple flowers. That sort, which bears yellow flowers, can be no other than what we call the *wall-flower*, which has a sweet smell, and blows early in the spring, and therefore agrees with what Theophrastus has said of the *Leucoium*. It is indeed a *stock gilliflower with yellow flowers*, though it happens to have obtained a name peculiar to itself. It may be a matter of some difficulty, to imagine how the Ancients came to give almost the same name to two sorts of plants, so different as violets and stock gilliflowers. Perhaps the first sort taken notice of by them might be that with the purple flowers, which being something like a violet, and having hoary leaves, might induce them to call it λευκόϊον, or *white violet*. Or perhaps the smell alone, which is the most remarkable property commonly observed in a violet, might

Mollia luteola pingit vaccinia caltha. 50 *She ſets off the ſoft hyacinth with yellow marygolds.*

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might be the occaſion of their beſtowing on it a ſimilar name. The giving the ſame general name to ſeveral ſpecies of plants, which have a ſimilar ſtructure of flower and fruit, is an exactneſs known only to the modern Botaniſts, and hardly thought of till the latter end of the ſixteenth century. Hence it has been very uſual to call plants of a like ſtructure by different names, and thoſe of different ſtructure by the ſame name. Numberleſs inſtances of this might be mentioned, as *Lily of the valley*, which hardly bears any other reſemblance of a lily than it's whiteneſs; and *Ground Ivy*, which ſeems to reſemble ivy in nothing elſe, but it's creeping. But we need go no farther than the plant under conſideration. The word *Gilliflower* has been applied to plants moſt widely different from each other; the *Stock-Gilliflower* which comprehends the wall-flower; and the *Clove-Gilliflower*, which comprehends the ſeveral ſorts of carnations and pinks. How theſe ſo different plants came to have the ſame name beſtowed on them, is not eaſy to imagine, unleſs it was from the fineneſs of their ſmell. The clove-gilliflower has the ſmell of that ſort of ſpice, which is called clove, and in Latin *Caryophyllum*. From *Caryophyllum* the French derive their *Giroſle*, which means the ſame ſpice. Hence they call the flower, which has that ſmell, *Giroflier*, which we have corrupted to *Gilliflower*. Chaucer, in his **Romaunt of the Roſe**, writes it **Gylofre**, tranſpoſing the l and the r of *Giroflier*;

There was eke weryng many a ſpice,
As Clowe Gylofre, and liquorice.

And our old Turner, has *Gelover* and *Gelyfloure*. Here we may obſerve the error of thoſe, who not knowing the derivation of the word *Gilliflower*, have affected to call theſe plants *July-Flowers*. The ſpecies of *Leucoium* having alſo a fine ſmell, obtained thereby the name of gilliflowers alſo. For the ſame reaſon, the French call theſe laſt not only *Giroflier*, but *Violier* alſo, agreeable to the idea of the Ancients. Thus much I thought neceſſary to ſay, in juſtification of my tranſlating *pallentes violas* Wall-flowers. But I muſt ſtill beg leave to add a word or two concerning the epithet *pallentes*. We have ſeen already, that the Romans called ſtock-gilliflowers *Violae albae*. It is therefore plain that they comprehended both them and common violets under the general name of *Viola*. It is probable alſo, that when they intended to expreſs any one particular ſort, they added ſome epithet to diſtinguiſh it. Thus our Poet intending here to expreſs the yellow ſtock-gilliflower, which we vulgarly diſtinguiſh under the name of wall-flower, added the epithet *pallentes*, or *yellow*. Paleneſs is that appearance of the human countenance, which happens, when the blood

I myſelf will gather apples, boary with tender down, Ipſe ego cana legam tenera lanugine mala,

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ceaſes to animate it. Thus diſeaſes are called pale in the ſixth Aeneid, becauſe they occaſion this *paleneſs* of the face;

" *Pallenteſque* habitant *Morbi.*"

In the third Aeneid a face is ſaid to be *pale* with hunger;

" —— *Pallida* ſemper
" Ora *fame.*"

The *paleneſs* of death is frequently mentioned; as in the ſixth Aeneid;

" At vero ut vultum vidit *morientis,*
" et ora,
" Ora modis Anchiſiades *pallentia*
" miris:"

and in the fourth,

" —— *Pallida morte* futura."

In theſe northern parts of the world this paleneſs is indeed a ſort of a faint, dead whiteneſs: but in the warmer countries, where the people are generally of a more ſwarthy complexion, their paleneſs is rather yellow. Hence the Greeks and Romans, by *paleneſs* do not mean *whiteneſs* but *yellowneſs.* Virgil himſelf gives the epithet *pale* to the olive, which is of a yellowiſh green;

" Lenta ſalix quantum *pallenti* cedit
" *olivae.*"

The Greeks call *paleneſs* ὦχρος, and a colour uſed in painting ὦχρα, which is known to be yellow, and by us called *yellow ochre.* Theocritus calls the paleneſs in the cheeks of dead Adonis ὦχρα;

Ἄδωνιν ἡ Κυθήρη
Ὡς εἶδε νεκρὸν ἤδη
Στυγνὰν ἔχοντα χαίταν,
Ὠχράν τε τὴν παρείαν.

Horace, in the tenth Ode of the third Book, ſpeaks of the *violet paleneſs* of a lover, which muſt be meant of the *Viola alba, Leucoium,* or *Wall-flower:*

" O, quamvis neque te munera nec
" preces,
" Nec *tinctus viola pallor* amantium
" Nec vir Pieria pellice ſaucius
" Curvat." ——

In the nineteenth Epiſtle of the firſt Book, where he is inveighing againſt ſervile imitators, he ſays, if he ſhould happen to grow *pale,* they would drink cummin to make themſelves like him;

" —— Quod ſi
" *Pallerem* caſu, biberent exangue
" cuminum."

This alludes to a cuſtom, which ſome coxcombs had of drinking cummin to make themſelves look pale, in imitation of ſtudious perſons; as Pliny tells us; " Verun-
" tamen

Caſtaneaſque nuces, mea quas Amarillis amabat. *and cheſnuts; ſuch as my Amaryllis uſed to love.*

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" tamen omne pallorem bibentibus " gignit. Ita certe ferunt Portii " Latronis clari inter magiſtros di- " cendi adſectatores ſimilitudinem " coloris ſtudiis contracti imitatos." Dioſcorides, ſpeaking of the ſame effect of cummin, calls the colour occaſioned by it ὠχρότερον: Τρέπει δὲ καὶ χρῶτα ἐπὶ τὸ ὠχρότερον πινόμενον τε καὶ συγχριόμενον. Ovid, in the fourth Book of his Metamorphoſis, compares paleneſs to box, which is known to be a yellow wood;

" —— Oraque *buxo*
" *Pallidiora* gerens:"

and again in the eleventh;

" —— *Buxoque* ſimillimus ora
" *Pallor* obit."

But, what is more full to our purpoſe, the ſame Poet aſcribes *paleneſs* to *gold*, which is certainly what we ſhould call yellow. It is in the ſtory of Midas, who turned every thing he touched to gold. He took up a ſtone, ſays the Poet, and the ſtone grew *pale with gold*;

" Tollit humo ſaxum: ſaxum quo-
" que *palluit auro*:"

and when that king bathed himſelf in the river Pactolus, the fields became *pale with gold*;

" Nunc quoque jam veteris percepto
" ſemine venae
" Arva rigent, *auro* madidis *pal-*
" *lentia* glebis:"

Summa papavera.] Servius ſays the Poet mentions Poppies, Daffodils, and Dill, becauſe *Papaver*, *Narciſſus*, and *Anethus*, were the names of three beautiful boys, who were turned into thoſe flowers. The ſtory of Narciſſus is known, but I do not remember to have read of the other two. Poppies have been ſpoken of at large in the note on *ver.* 78. of the firſt Georgick. The ſort here intended is the common red poppy, which grows wild among the corn. It is mentioned here, as well as by Theocritus, becauſe it was anciently uſed in ſome little amorous fooleries. The Cyclops, in Theocritus, tells Galatea he will bring her either white lilies, or tender poppies with red *platagonia*;

—— Ἔφερον δέ τοι ἢ κρίνα λευκὰ
Ἢ μάκων' ἀπαλὰν ἐρυθρὰ πλαταγώνι'
ἔχοισαν.

The Greek Scholiaſt tells us, they had a cuſtom of taking a leaf of a poppy or anemony [he means the petal or flower-leaf] and laying it on the thumb and fore-finger of one hand, and ſlapping it with the other. If it gave a crack, it was a ſign their ſweethearts loved them: but if it failed, they lamented their diſappointment. In the third Idyllium, the Goatherd tells Amaryllis, that he lately tried whether ſhe loved him; but the *telephilon* gave no πλατάγημα or crack;

Ἔγνων

I will add damsen plums, and this fruit also shall be honoured: Addam cerea pruna: honos erit huic quoque pomo:

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Ἔγνων πρὰν, ὅκα μὲν μεμναμένω εἰς Φιλέεις με,
Οὐδὲ τὸ τηλέφιλον ποτεμάξατο τὸ πλατάγημα.

which Creech thus tranſlates,

" All this I knew, when I deſign'd " to prove,
" Whether I ſhould be happy in my " love:
" I preſs'd the *Long-live*, but in " vain did preſs;
" It gave no lucky ſound of good " ſucceſs,"

taking τηλέφιλον to be the ἀείζοον, which is a ſort of *Sedum* or *Houſe-leek*. The Scholiaſt mentions various opinions concerning this τηλέφιλον, ſome taking it to mean the poppy, others ſome other herb. He ſays, they uſed to put it on their arms, and give it a blow: if it only made the ſkin red, it was a ſign of love; but if it made the ſkin ſore, it was a ſign of hatred. Caeſalpinus obſerves, that the *Ornithopodium Portulacae folio*, which he calls *Telephium*, was uſed in his time for the ſame purpoſe in Italy, and was therefore called the *herb of love*. " Telephium vulgo, a noſtris herba " amoris vocatur, herbula praecipue " in vineis naſcens. . . . . Hujus fo- " lium cum ſaliva applicatum cu- " tim rubificat, aliquando et puſ- " tulas excitat: unde nunc uſus " puellaris in amore explorando: ſi " enim cutem rubefacit tantum, " amoris putatur indicium: ſi puſ- " tulas excitat, odii. Hunc uſum " antiqui poetae Telephio tradide- " runt, ut apud Theocritum, ob " id Philthron quoque appellata eſt." What the Scholiaſt and Caeſalpinus have here related concerning the *Telephilon* or *Telephium* is not the ſame with what Theocritus has ſaid of it: for the Goatherd did not look for it's effect on his ſkin, but attended to the ſound. It appears however, that not only the poppy; but other flowers or leaves alſo were uſed for this ſuperſtitious purpoſe. But the ἐρυθρὰ πλαταγώνια of the poppy mentioned by Theocritus, ſhew that the red poppy was particularly in uſe; whence we may conclude, that it was the ſort here intended by Virgil, who, like the Greek Poet, has mentioned it along with lilies.

48. *Narciſſum.*] See the note on *ver.* 122. of the fourth Georgick.

Florem . . . . bene olentis Anethi.] Theocritus mentions this plant along with roſes and wall-flowers, to make a garland to wear on the ſafe arrival of the beloved Ageanax:

Ἀγεάνακτι πλόον διζημένω ἐς Μιτυλάναν
Ὥρια πάντα γένοιτο, καὶ εὔπλοον ὅρμον ἵκοιτο.
Κἠγὼ τῆνο κατ' ἄμαρ', ἀνήθινον ἢ ῥοδόεντα,
Ἢ καὶ Λευκοΐων στέφανον περὶ κρατὶ φυλάσσων,

Τὸν

Et vos, O lauri, carpam, et te, proxima myrte, *and you, O bays, will I gather, and thee next, O myrtle,*

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Τὸν Πτελεατικὸν οἶνον ἀπὸ κρητῆρος ἀφύξω.

To Mitylenian ſhoars my darling ſails:
Be ſmooth ye waves; and blow ye gentle gales.
Safe let him land: then ſhall my head be crown'd,
With dill, or wall-flow'rs, or with roſes bound
Whilſt in full bowls the chearful wine goes round.

In the Συρακούσιαι mention is made of a ſort of arbour covered with dill;

Χλωραὶ δὲ σκιάδες μαλακῷ βρίθουσι πρὸς ἀνήθῳ
Δίδυμαι θ'.

It is mentioned alſo by Columella, who ſeems to have written in imitation of Virgil

" Et bene odorati flores ſparguntur
" Aneti."

And again,

" —— Cereale papaver Aneto
" Jungite."

It is commonly ſown with us in gardens; and is very like fennel: but differs from it in being annual, ſmaller, not ſo green, and having broader, and leafy ſeeds, of a leſs agreeable flavour. The flower is yellow, like that of fennel, but ſmaller. It does not grow wild in England.

49. *Caſia.*] See the notes on ver. 213. of the ſecond Georgick, and on ver. 30. of the fourth.

Intexens.] Theſe flowers and herbs were to be woven into a garland. It was a cuſtom amongſt the Ancients, to preſent ſuch garlands to thoſe whom they loved. Thus Milton repreſents Adam weaving a garland for Eve;

" —— Adam the while
" Waiting deſirous her return, had
" wove
" Of choiceſt flours a garland to
" adorn
" Her treſſes, and her rural labours
" crown,
" As reapers oft are wont their har-
" veſt queen."

Suavibus herbis.] La Cerda thinks this may be meant of the ſweetneſs of the colour of theſe flowers; becauſe *ſuavis* is uſed in that ſenſe; as *ſuave rubens hyacinthus.* But in this place, it is certainly uſed to expreſs the odour; for we have preſently afterwards,

" Sic poſitae quoniam *ſuaves* miſce-
" tis *odores.*"

50. *Vaccinia.*] *Vaccinium* is the ſame with the ὑάκινθος of the Greek Poets; for which reaſon I here tranſlate it *hyacinth.* See the note on ver. 18. of this Eclogue.

Caltha.] It is hardly poſſible to determine certainly what plant the Poets meant by their *Caltha.* We find,

being thus placed, because ye diffuse sweet odours, Sic positae quoniam suaves miscetis odores. 55

NOTES.

find, by the epithet *Luteola* in this place, that it had a yellow flower; which is confirmed also by Columella, who gives it the epithet *flammeola*;

" Jam rosa distendat contorti sta-
" mina junci,
" Pressaque *flammeola* rumpatur fis-
" cina *Calta*."

Therefore it may very well be our *common Marygold*, according to the general opinion. La Cerda says it is the *Buphthalmus* of Dioscorides, and thence takes occasion to correct a passage in Pliny. The words are these; " Buphthalmus similis boum " oculis, folio Foeniculi, circa op-" pida nascens, fruticosa caulibus, " qui et manduntur decocti, qui-" dam *cachlam* vocant." Here, says he, Dalechampius inserts *calcham* in the margin; but instead of them both I substitute *caltham*. It may not be amiss to consider, how well grounded the criticism of this learned author may be. We find in Dioscorides almost the very same words with those just quoted from Pliny. He says, *Buphthalmus*, which some call *Cachlas*, has thin and soft stalks, leaves like fennel, and a yellow flower, larger than that of *Anthemis*, shaped like an eye, whence it had it's name. It grows about towns, and in open places: Βούφθαλμον οἱ δὲ Κάχλαν καλοῦσι καυλὸν ἀνίησι τρυφερὸν· φύλλα δὲ μαραθροειδῆ· ἄνθη μήλινα· μείζονα τῆς ἀνθεμίδος· ὀφθαλμοειδῆ· ὅθεν καὶ ὀνόμασται· φύεται δὲ ἐν πεδίοις, καὶ περὶ τὰς πόλεις. He uses almost the same words in his description of the *Chrysanthemum*, which he says is also called *Chalcas*. It is a tender herb and bushy, having smooth stalks and jagged leaves; the flowers are of a shining yellow colour, and round like an eye, whence it is so called. It grows near towns, and the stalks are eaten as pot-herbs: Χρυσάνθεμον ἢ Χαλκάς· τρυφεράτις πόα θαμνοειδὴς δὲ· λείους ἀναφέρουσα καυλοὺς καὶ φύλλα πολυσχιδῆ· ἄνθη μήλινα· ἰσχυρῶς σιλίβοντα· καὶ ὀφθαλμὸν κυκλοτερῆ· διὸ καὶ οὕτως ὀνόμασται· φύεται περὶ τὰς πόλεις· οἱ καυλοὶ δ' αὐτοῦ λαχανεύονται. Thus we find, that the *Buphthalmus* is by some called *Cachlas*, and the *Chrysanthemum* is also called *Chalcas*. Whether Κάχλας and Χαλκὰς are both the same word differently spelt, or not, has been a subject of dispute: but they seem sufficiently different; and therefore since Dioscorides agrees with Pliny in saying the *Buphthalmus* is called *Cachlas*, there seems to be no occasion for La Cerda's correction. Besides, it is plain, that neither the *Buphthalmus*, nor the *Chrysanthemum* is our marygold, the leaves of which are neither jagged, like *Chrysanthemum*, nor resembling fennel, as is said of the *Buphthalmus*. Any radiated discous flower may be said to resemble an eye; and Columella seems to hint at

Ruſticus es, Corydon: nec munera curat Alexis: *Thou art a ruſtick, Corydon, and Alexis ſlights thy preſents:*

NOTES.

at that ſimilitude, when he ſays,

" Pingit et in varios terreſtria ſy-
" dera flores,
" Candida Leucoia, et flaventia
" *lumina* Calthae."

Thus we call our great *daiſy*, which is a radiated diſcous flower, the *Ox-eye daiſy*.

51. *Cana legam tenera lanugine mala.*] The fruits here mentioned are almoſt univerſally affirmed to be quinces, which without doubt have a hoary down, and therefore ſo far agree with the Poet's deſcription. The only objection I have to this interpretation is, that the quince is of ſo auſtere a taſte, that the ſhepherd could not think of offering it to a young palate. Nor do I find, that it is at all better in thoſe warmer climates; or that the Greeks or Romans uſed to eat it raw: and it cannot be ſuppoſed that Corydon ſpake of dreſſing it. We are told indeed by Plutarch, that it was an inſtitution of Solon, that the bride ſhould eat a quince, before ſhe went to bed: but whether this was for ſome ſecret reaſon; or that a married woman ſhould be accuſtomed from the beginning to ſome ſort of auſterity, I will not take upon me to determine. Had it been proved, that it was the cuſtom to entertain the ladies with raw quinces before marriage, it would have been more to our preſent purpoſe. It ſeems more probable, that it was ſome other, more delicious fruit. Pliny ſpeaks of a ſort of downy apples, which he calls *mala lanata*: but we are much at a loſs to know what he meant; and the Criticks generally think the text to be very corrupt in that paſſage. I ſhould imagine, that the apples here meant might be Peaches or Apricocks, if Pliny had not informed us, that they were not known in Italy till thirty years before his time, and that they were ſold at a great price; " Sed Perſicorum
" palma Duracinis. Nationum ha-
" bent cognomen Gallica et Aſi-
" atica. Poſt autumnum matureſ-
" cunt, aeſtate praecocia intra tri-
" ginta annos reperta, et primo
" denariis ſingula venundata. Su-
" pernatia e Sabinis veniunt, po-
" pularia undique. Pomum inno-
" cuum expetitur aegris. Preti-
" umque jam ſingulis centeni num-
" mi fuere, nullius majore: quod
" miremur, quia non aliud fuga-
" cius. Longiſſima namque de-
" cerpto bidui mora eſt, cogitque
" ſe venundari." It may be queſtioned however, whether Pliny meant apricocks in this paſſage, by the word *praecocia*; which perhaps might be uſed only as an epithet to *Perſica*; and then it will ſignify an early ſort of peach. This is certain, that he mentions *Armeniaca* in the very next chapter, as a ſort of plum; " Ingens poſtea turba Pru-
" norum.——Necnon ab externa
" gente Armeniaca, quae ſola et
" odore commendantur." Perhaps alſo in this paſſage, he might mean a ſort of plum, which was called the

and ſhouldſt thou contend with gifts, thou muſt at laſt give place to Iolas.

Nec ſi muneribus certes, concedat Iolas.

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the Armenian plum; and then there will have been no mention at all of apricocks in this author. However he certainly makes a diſtinction between the *Armeniaca* and *Praecoces*, whatſoever they were, as in the following paſſage, "Floret prima omnium Amygdala, menſe Januario: Martio vero pomum maturat. Ab ea proxime florent Armeniaca, dein tuberes et Praecoces. Illae peregrinae; hae coactae:" Palladius ſeems to ſpeak of them as the ſame; "Armenia vel Praecoqua prunis, Duracina Amygdalis adhaereſcunt." Dioſcorides diſtinguiſhes between Peaches and Apricocks, or *Perſica* and *Armeniaca*, and ſays the latter are ſmaller than the former; Τὰ δὲ Περσικὰ μῆλα ἐυσῖόμαχα. . . . Τὰ δὲ μικρότερα καλέυμενα Ἀρμενιακά. Ῥωμαιστὶ δὲ Πραικόκια ἐυσῖομαχώτερα τῶν προειρημένων ἐισὶν. We find by this quotation that Apricocks were ſo well known in Italy in his time, as to have obtained a Latin name. The πραικόκια is only *praecocia* in Greek characters; and the more modern Greeks have corrupted it to βερικόκκια, from which our Engliſh name Apricock ſeems to be derived. It is not improbable alſo, that this fruit, when it was firſt brought into England, might be called *a praecox*, according to the Latin, whence our illiterate people imagining the laſt ſyllable *cox* to be *cocks*, concluded the word to be the plural number, and therefore that *a* was not the article, but part of the word; and ſo pronounced it *Aprecocks*, and thence formed the ſingular *Aprecock*, and *Apricock*, as it is now written. Something like this we find in the name of the flower called anemony, which in Greek is ἀνεμώνη and in Latin *anemōne*. This we endeavoured to make an Engliſh word by removing the accent to the *antepenultima*, and calling it *anēmone*, whence many taking the two firſt letters of the word to be the article *an*, have called it *an Emony*, and in the plural number *Emonies*, which corruption has got admittance into ſeveral books of gardening. From what has been ſaid, it appears, that the apples in queſtion may poſſibly be the *Mala praecocia* or *Apricocks*; though I do not poſitively aſſert it.

52. *Caſtaneaſque nuces.*] Some underſtand the Poet to ſpeak of two ſorts of fruit here; both nuts and cheſtnuts. La Cerda quotes Ovid, as making them different in a paſſage evidently written in imitation of that before us;

"Afferat aut uvas, aut quas Amaryllis amabat
"Et nunc caſtaneas, nunc amat illa nuces."

But Heinſius reads

"At nunc caſtaneas non amat illa nuces:"

ſo

Eheu, quid volui miſero mihi? floribus Auſtrum *Alas! wretch that I am! what have I ſaid?*

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ſo that according to this learned Editor, Ovid makes them but one fruit, like Virgil. That cheſtnuts were called nuts, or *caſtanaeae nuces* by the Romans, we need only quote the authority of Pliny; "*Nuces* "vocamus et *caſtaneas*, quanquam "accommodatiores glandium ge- "neri."

53. *Addam cerea pruna:*] Plums may be called waxen from their colour being yellow like new wax. Thus Ovid;

"Ipſa tuis manibus ſylveſtri nata "ſub umbra
"Mollia fraga leges: ipſa autum- "nalia corna
"Prunaque, non ſolum nigro li- "ventia ſucco.
"Verum etiam generoſa, novaſque "imitantia ceras."

I leave out *et* between *pruna* and *honos*, on the authority of Pierius, who obſerves it to be wanting in the Roman, Lombard, and Medicean manuſcripts, and to have been inſerted by another hand, and with a different ink in the reſt. However moſt of the Editors admit *et* in this place. It is rejected by Maſvicius, Catrou, Cunningham, and Burman.

Honos erit huic quoque pomo.] It is the general opinion of the Commentators, that this refers to the plums juſt mentioned. The ſenſe therefore is; that as Amaryllis was fond of cheſtnuts; ſo Alexis delights in plums; and on that account plums ſhall be eſteemed a noble fruit. There is a thought like this, in the ſeventh Eclogue, where it is ſaid, that though Hercules loves the poplar, Bacchus the vine, Venus the myrtle, and Apollo the bay; yet ſince Phyllis admires the hazle; the hazle ſhall be preferred to them all:

"Populus Alcidae gratiſſima: vitis "Iaccho:
"Formoſae myrtus Veneri: ſua "laurea Phoebo:
"Phyllis amat corylos: illas dum "Phyllis amabit,
"Nec myrtus vincet corylos, nec "laurea Phoebi."

Pomum is certainly uſed to expreſs any ſort of fruit almoſt that is eaten. Lord Lauderdale takes the *poma* here, not to refer to the plums already mentioned, but to mean apples diſtinctly;

"Plums too and apples do deſerve "our praiſe."

54. *Lauri . . . . . Myrte.*] See the notes on ver. 306. of the firſt Georgick.

56. *Ruſticus es, Corydon, &c.*] This Eclogue concludes with a beautiful mixture of various paſſion. Corydon, having juſt expatiated on the plenty of gifts which he was preparing for Alexis, on a ſudden ſeems to fall into deſpair. He reflects on the meanneſs of his own condition, and on the little value of his preſents, in compariſon with what the more

I have foolishly exposed my flowers to a southern blast, and let in the boars to my clear springs.

Perditus, et liquidis immisi fontibus apros.

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more wealthy Iolas had in his power to give. He no sooner mentions the name of his rival, than he bursts into an exclamation at his own imprudence for so doing. Then being afresh agitated by love, he expresses his astonishment to see Alexis despise the country, which had been the seat of Gods; endeavours to persuade him to prefer a rural life before any other. He then expresses the violence of his desire, and on a sudden recollects himself, reflects on the negligence in his own affairs, which this unruly passion had caused, and encourages himself to give over his folly and mind his business.

Es.] Pierius says it is *est* in the Roman manuscript; and *certet* in the next verse, instead of *certes*.

57. *Iolas.*] Nannius, as he is quoted by La Cerda, will have Iolas to be put for Augustus. Catrou tells us it is Mecaenas. "Alexander, *says he*, belonged to Mecaenas, and Maecenas is here meant under the name of Iolas. Virgil foresaw the difficulty he should have in obtaining this slave. Perhaps the only method he took of asking for him, was by this beautiful Eclogue."

Eheu.] Musonius, and after him Burman, contends, that the first syllable of *eheu* is short; to confirm which, they produce the following verse of Terence;

"Quaeso, quid de te tantum meruisti? eheu."

Hence they infer, that we ought, instead of *eheu* to read *heu, heu*, like the Greek ἆι, ἆι. Pierius seems to have found this reading only in the Roman manuscript. The quantity of the first syllable of *eheu*, in the verse quoted from Terence, is disputable. But Virgil has used it again, at the beginning of a verse, in the third Eclogue;

"Eheu quam pingui macer est
"mihi taurus in arvo."

Tibullus also has

"Ferreus est eheu quisquis in urbe
"manet."

Achilles Statius indeed says it is *heu, heu*, in the Vatican manuscript.

Quid volui misero mihi?] Ruaeus mentions three different interpretations of this passage; 1. That of Ludovicus Vives: I am pouring forth my verses to deaf ears; just as if I had exposed my flowers to be torn by the winds, and let in the dirty swine to trample in my clear springs. 2. That of Nannius; I have ruined my flourishing affairs by this passion. He confirms this opinion by the two proverbs of the flowers and the swine, and by these expressions which follow soon after; *Quae te dementia cepit? Semiputata tibi, &c.* 3. That of Abramus; What have I said unawares? I have mentioned Iolas and his more powerful gifts. Should Alexis hear this,

Quem fugis, ah demens! habitarunt dii quoque ſylvas,
Dardaniuſque Paris. Pallas, quas condidit arces,
Ipſa colat: nobis placeant ante omnia ſylvae.
Torva leaena lupum ſequitur, lupus ipſe capellam:
Florentem cytiſum ſequitur laſciva capella:
Te Corydon, O Alexi: trahit ſua quemque voluptas.
Aſpice; aratra jugo referunt ſuſpenſa juvenci,

Alas! whom do you fly thus madly? even the Gods have inhabited the woods, and Dardanian Paris alſo. Let Pallas dwell in the towers, which ſhe herſelf has erected. The fierce lioneſs purſues the wolf; the wolf the kid; and the wanton kid the flowering cytiſus: *thee Corydon purſues, O Alexis: every one is drawn on by his dear delight. See how the bullocks bring back the ploughs, hung upon the yoak,*

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this, he will certainly prefer my more dangerous rival, which will be as deſtructive to me, as if I had expoſed my flowers to the ſouthern blaſts, and my clear ſprings to the ſwine. La Cerda is of the ſame opinion with Abramus, and obſerves, that Corydon compares Alexis to flowers and clear ſprings, and Iolas to a ſtormy wind and a wild boar. But Dr Trapp, on the contrary, makes the flowers and ſprings to be the former peace of Corydon's mind, and the winds and boar to be his paſſion for Alexis. "Among "the ſeveral interpretations, *ſays "he*, of theſe allegorical and pro- "verbial expreſſions, I chuſe this: "By my folly in indulging this mad "paſſion I have raiſed a tempeſt in "my breaſt, which before was "quiet, confounded and ruined my "affairs, which before were well "managed, flouriſhing, and ſuc- "ceſsful."

60. *Habitarunt dii quoque ſylvas.*] Thus Ovid;

"Cynthius Admeti vaccas paviſſe "Pharaeas
"Fertur, et in parva delituiſſe "caſa.
"Quod Phoebum decuit, quem non "decet? exue faſtus,
"Curam manſuri quiſquis amoris "habes."

61. *Dardaniuſque Paris.*] Paris, the ſon of Priam king of Troy, is ſaid to have fed ſheep on the mountain Ida.

Pallas.] Pallas is ſaid to have been the inventor of building.

63. *Torva leaena lupum, &c.*] Thus Theocritus;

Ἁ αἶξ τὸν κύτισον, ὁ λύκος τὰν αἶγα διώκει,
Ἁ γέρανος τώροτρον, ἐγὼ δ' ἐπὶ τὶν μεμάνημαι.

"The goats their thyme, the "wolves the goats purſue,
"The crane the plough, and I am "mad for you." CREECH.

64. *Cytiſum.*] See the note on ver. 431. of the ſecond Georgick.

66. *Aratra jugo referunt ſuſpenſa juvenci.*] At the beginning of this Eclogue, the Poet had marked the time of noon by the feeding of the cattle under the ſhade, the lizards hiding themſelves under the buſhes,

and the ſetting ſun doubles the increaſing ſhadows: yet am I ſcorched by love; for what meaſure is there in love? Ah! Corydon, Corydon, into what madneſs art thou fallen! Thy vine hangs half pruned on the leafy elm.

Et ſol creſcentes decedens duplicat umbras:
Me tamen urit amor, quis enim modus adſit amori?
Ah Corydon, Corydon, quae te dementia cepit!
Semiputata tibi frondoſa vitis in ulmo eſt. 70

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the reapers ſitting down to their repaſt, and the *cicadae* chirping in the thickets; all which circumſtances, having an immediate relation to the country, are mentioned with great propriety. In like manner he now deſcribes the cloſe of the day by the oxen bringing back the plough, and by the increaſe of the ſhadows. Theſe words *aratra jugo ſuſpenſa* allude to the manner of bringing the plough home, when the labour of the day is over. It is then drawn backward; and as the ſhare does not then enter the ground, the labour of drawing it is inconſiderable; and ſo it may be ſaid to be only juſt hung upon the yoak. Horace alſo has alluded to this cuſtom of drawing the plough backwards, and mentions it among the pleaſures of the country;

" Has inter epulas, ut juvat paſtas
" oves
" Videre properantes domum!
" Videre feſſos *vomeren inverſum*
" boves
" Collo trahentes languido."

67. *Sol creſcentes decedens duplicat umbras.*] This deſcription of the evening by the length of the ſhadows is very ſuitable to paſtoral poetry. The firſt Eclogue ends with the ſame image;

" Majoreſque cadunt altis de mon-
" tibus umbrae."

Pierius found *diſcedens* in ſome ancient manuſcripts; but he thinks *decedens* to be the genuine reading.

68. *Me tamen urit amor.*] This is a ſtrong expreſſion of the vehemence of Corydon's love. He has juſt obſerved, that it is now the cool time of the evening, notwithſtanding which he is ſtill ſcorched by his furious paſſion. He ſeems to tell us, that the fire within him is ſo great, that he ſhould not have imagined the cool evening to approach, if he had not ſeen the oxen returning from their work, and obſerved the ſhadows to increaſe.

69. *Ah, Corydon, Corydon, &c.*] The ſhepherd begins at laſt to perceive the folly of his paſſion; and to lament his error in having neglected his neceſſary affairs. This verſe is plainly taken from one in the *Cyclops* of Theocritus;

Ὦ Κύκλωψ, Κύκλωψ, ποᾶ τὰς φρένας ἐκπεπότασαι;

70. *Semiputata tibi frondoſa vitis in ulmo eſt.*] Servius has juſtly obſerved, that here is a double inſtance of neglect, the vines are half pruned, and the elms are ſuffered to make long ſhoots. Some of the Commentators have thought this accuſation

Quin tu aliquid ſaltem, potius quorum indiget uſus,
Viminibus mollique paras detexere junco?
Invenies alium, ſi te hic faſtidit, Alexim.

Think rather of ſome neceſſary buſineſs, and weave your oſiers with ſoft ruſhes. You will find another Alexis, if this diſdains you.

NOTES.

accuſation of neglect cannot relate to the preſent time, becauſe theſe complaints of Corydon are uttered in the ſummer, which is not the ſeaſon for pruning vines. But there is really a ſummer as well as an autumnal pruning: and if this ſummer pruning is neglected, the vines may well be ſaid to be but half pruned. This ſummer pruning is mentioned by Columella; "Pampinandi autem "modus is erit, ut opacis locis, hu- "midiſque et frigidis *aeſtate vitis* "*nudetur*, foliaque palmitibus de- "trahantur, ut maturitatem fruc- "tus capere poſſit, et ne ſitu pu- "treſcat." The pruning alſo of the elm or other tree to which the vine clings is ſpoken of by the ſame author, who ſays it muſt be done every other year, to keep the vine from being overſhaded. "Arboris "autem perpetua cultura eſt, non "ſolum ante diligenter eandem diſ- "ponere, ſed etiam truncum cir- "cumfodere, et quicquid *frondis* "enatum fuerit, alternis annis aut "*ferro amputare*, aut aſtringere, "ne aemula umbra viti noceat."

71. *Quin tu aliquid ſaltem.*] Terence has an expreſſion, in the Andria, not much unlike this;

"Ah! quanto ſatius eſt, te id
"operam dare,
"Qui iſtum amorem ex animo a-
"moveas tuo, quam id loqui
"Quo magis libido fruſtra incen-
"datur tua."

72. *Detexere.*] Servius interprets it *Multum texere, finire, perficere*; for he ſays *de* in compoſition ſignifies *augmenting*.

73. *Invenies alium, &c.*] Thus Theocritus;

Εὑρήσεις Γαλάτειαν ἴσως κἠ καλλίον' ἄλλαν.

Here Polyphemus comforts himſelf with the hope of finding another Galatea, even more beautiful than her, who has uſed him with ſo much diſdain. Corydon mentions only the finding another Alexis, without ſaying whether more or leſs beautiful. Lord Lauderdale interprets it, that another Alexis will be more kind;

"What if Alexis ſhould diſdain thee
"ſtill,
"If he's not kind, thou'lt meet
"with others will."

Dryden underſtands the Poet to mean, that Corydon will find another Alexis, more kind, though leſs beautiful;

"And find an eaſier love, though
"not ſo fair."

Alexim.] Some read *Alexis*, making the ſenſe to be, *you will find another, if this Alexis deſpiſes you.* But it is plain, that Servius read *Alexin* or *Alexim* in the accuſative

caſe; for his interpretation is *Alium Alexin, alium puerum formoſiſſimum, qui te minime ſpernat.* Pierius found *Alexim* in the Roman manuſcript. He ſays the letter after *i* is eraſed in the Lombard manuſcript; and in the Oblong one *is* appears to be written with another hand and ink.

Servius ſays, ſome will have *Alexis* in this place to ſtand for Auguſtus; and that we are to underſtand the Poet to mean, *You will find another Emperor, if Auguſtus deſpiſes you for aſking for your land.* But he juſtly thinks the plain meaning is the beſt.

Catrou interprets *invenies alium, you will find another ſcholar*; "Si "Alexis refuſe de t'avoir pour mai-"tre, tu trouveras ailleurs un autre "diſciple." But in the laſt of his notes, he ſeems almoſt ready to give up his beloved allegorical interpretation, and begins to think there is more paſſion in this Eclogue, than is uſual, when we aſpire only to have the education of a young perſon; and ſuſpects that Virgil perhaps gave too much into the depraved taſte of his age. However, he is willing to hope, that he only intended to ſhew what ſentiments a tender friendſhip is capable of inſpiring.

ECLOGA TERTIA.

PALAEMON.

MENALCAS, DAMOETAS, PALAEMON.

MEN. *Tell me, Damoetas, whoſe ſheep are theſe? do they belong to Meliboeus?*

MEN. DIC mihi, Damoeta, cujum pecus? an Meliboei?

NOTES.

1. *Dic mihi, Damoeta, &c.*] This Eclogue contains a diſpute between two ſhepherds, of that ſort which the Criticks call *Amoebea* from Ἀμοιβαῖος, *mutual* or *alternate.* In this way of writing, the perſons are repreſented to ſpeak alternately, the latter always endeavouring to exceed or at leaſt equal what has been ſaid by the former; in which, if he fails, he loſes the victory. Here Menalcas and Damoetas reproach each other, and then ſing for a wager, making Palaemon judge between them. Menalcas begins the contention, by caſting ſome reflections on his rival Aegon, and his ſervant Damoetas.

Damoeta.] Vives, according to cuſtom, will have this Eclogue alſo to be allegorical; and that Virgil here means himſelf again under the fictitious

DAM. Non, verum Aegonis: nuper mihi tradidit Aegon.

DAM. *No: to Aegon: Aegon lately intruſted them to my care.*

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fictitious name of Damoetas. He tells us, that the Poet having obtained the favour of Auguſtus, Pollio, Maecenas, Gallus, and other men of quality, was envied by ſeveral learned men, with one of whom he contends here under the name of Menalcas. This rival therefore is ſuppoſed to begin by aſking Virgil by way of contempt, who is the author of this Paſtoral? Is it Meliboeus? meaning ſome ſcribler, Maevius perhaps, or Bavius. Virgil anſwers, it is Aegon, that is ſome famous Poet, ſuch as Gallus or Cinna. Catrou thinks it "would be hard to gueſs what authors Virgil intended to conceal "under the names of Damoetas, "Menalcas, and Palaemon. Some "interpreters, *ſays he*, have thought "that Virgil here repreſented himſelf, and that under the perſon "of an adverſary, he had pointed "out one of the Poets who envied "him. But this is aſſerted without any proof; and beſides it is "not probable that Virgil would "have given himſelf ſuch a ſorry "character, as either of theſe two "ſhepherds. The reproaches, "which they give each other alternately, are too ſharp for Virgil "to care to draw ſo much hatred "upon himſelf. I fancied at firſt, "that they might be Cebes and "Alexander, Virgil's two ſcholars, "and that the Poet repreſented "himſelf under the name of Palaemon. But I found too little probability, to ground a reaſonable "conjecture. I am therefore perſuaded, that Virgil had no view "in this Eclogue, of any perſon of "note, or of any particular event. "It is natural for Poets, ſometimes "to feign ſubjects to their liking, "ſometimes to adopt ſuch as chance "throws in their way. We may "venture to ſay, that Virgil here "intended to imitate and exceed "Theocritus, without any other "alluſion. It is probable alſo, that "the Poet did not write this Eclogue, till Pollio was advanced "to the higheſt honours. It is "certain, that Virgil had already "written ſome rural poems, when "he compoſed this. Every thing "elſe is uncertain."

I am glad to find, that this learned Commentator has at laſt rejected the allegorical interpretation, in which I heartily concur with him, and think that the ſame arguments might have ſerved him with regard to the two firſt Eclogues.

The Poet plainly imitates the Νομεῖς of Theocritus, which begins with almoſt the ſame words;

Β. Εἰπέ μοι, ὦ Κορύδων, τίνος αἱ βόες; ἢ ῥα Φιλώνδα;

Κ. Οὐκ ἀλλ' Αἴγωνος· βόσκεν δέ μοι αὐτὰς ἔδωκεν.

Cujum pecus.] An old Critick, it ſeems, ridiculed theſe verſes, thinking *cujus*, *cuja*, *cujum*, not to be Latin;

MEN. *O ſheep, always an unhappy cattle! whilſt he courts Neaera, and is afraid, that ſhe ſhould prefer me before him, this foreign keeper milks the ſheep twice in an hour: and the cattle are defrauded of their nourishment, and the lambs of their milk.*

MEN. Infelix O ſemper oves pecus! ipſe Neaeram
Dum fovet, ac, ne me ſibi praeferat illa, veretur;
Hic alienus oves cuſtos bis mulget in hora:
Et ſuccus pecori, et lac ſubducitur agnis.
DAM. Parcius iſta viris tamen objicienda memento.

DAM. *Be more ſparing however in your reproaches on men.*

NOTES.

" Dic mihi, Damoeta, cujum pe-
" cus? *anne Latinum?*
" Non, verum Aegonis, *noſtri ſic*
" *rure loquuntur.*"

This queſtion is eaſily anſwered, by producing the authority of Plautus and Terence. We find in the *Curculio*, *Cuja vox ſonat procul?* and in the *Rudens*, *Cujanam vox mihi prope hic ſonat?* and *Cuja ad aures vox mihi advolavit?* in the *Andria*, *Cujum puerum appoſuiſti? dic mihi*; and in the *Eunuchus*; *Quid, virgo cuja eſt.*

2. *Non, verum Aegonis.*] This anſwer of Damoetas ſeems intended to ſting Menalcas, who had aſked him tauntingly, whoſe flock it was that he fed. Aegon's, ſays he, that is, your wealthy and powerful rival, as appears by what follows. For Menalcas replies with ſome ſharpneſs, that Aegon had better mind his flock himſelf, than loſe his time in following Neaera, which gives this hireling an opportunity to defraud him.

3. *Infelix O ſemper oves pecus.*] Pierius found *oves* in the Roman manuſcript; but in the Lombard copy it had been altered to *ovis*. *Oves* is approved by Heinſius, and ſeveral other good Editors. La Cerda reads *ovis*, and ſays *ovis pecus* is put for *oves*, as *labor Herculis* for *Hercules*. Dr Trapp thinks it is improper and abſurd; and Burman juſtly obſerves, that *infelix oves pecus* is like *ignavum fucos pecus* in the fourth Georgick.

7. *Parcius iſta viris, &c.*] Damoetas being ſtung with this inſinuation of his defrauding his maſter, reproaches Menalcas with ſome ſecret tranſaction of his. This draws on ſome ſmart repartees, in which the manner of the common people is well imitated. Neither of them juſtifies himſelf; but proceeds to throw new reproaches on his adverſary.

Servius makes a ſtop after *parcius*, and interprets thus; *Do not make any great reproach of this; but know that brave men are guilty of rapine.* Dr Trapp's interpretation ſeems to be much better; " Think not " *men* (*i. e.* ſuch as have the *ſpirit* " and *honour* of their *ſex*, whatever " *others* may do) will bear ſuch " affronts as theſe." Catrou is of opinion, that the meaning is no more than this; " It is not fit for " a young ſhepherd, thus to re- " proach a full grown man." Dryden tranſlates it;

" Good words, young Catamite,
" at leaſt to men."

8. *Novimus*

Novimus et qui te, transversa tuentibus hircis, *We knew who had to do with you, whilst the he-goats looked askance;*

NOTES.

8. *Novimus et qui te.*] Here is a verb suppressed, which Servius says is *corruperint*; and indeed the whole scope of the sarcasm seems to require some such word to be understood. Vives understands these words to mean "We have *seen* your foolish "and ridiculous poem, which the "people read with indignation and "contempt, though the easy and "generous nobles only smiled." An old English Translator, W. L. follows Vives, in taking *viderunt* to be understood;

"Yet, ill doth thee beseeme, (take "heede) to jeere,
"And taxe men thus: I know, "who once *saw* you,
"When all the goats (ascance) did "at thee leere:
"And I could tell thee in what "chappell too,
"But the mild nymphes (thee scorn-"ing) did repine."

Lord Lauderdale translates this passage thus;

"Be sparing how you charge with "crimes unknown.
"But still remember those that are "your own.
"We know what *you committed* too, "and where,
"When the he-goats look'd on "your wanton fare;
"We know where you profan'd "the sacred place,
"Though the nymphs pardon'd "with a smiling grace."

Dryden's translation is,

"We know who *did your business*, "how, and when.
"And in what chappel too you "plaid your prize;
"And what the goats observ'd "with leering eyes:
"The nymphs were kind, and "laught, and there your "safety lies."

Dr Trapp keeps close to the original, and suppresses the verb;

"Less liberally tho', at least on "men,
"(Remember that) such scandal "should be thrown:
"We know by whom, and in what "sacred cave
"You too were—while the he-"goats look'd askance:
"But thank the easy nymphs; they "saw and smil'd."

Catrou renders it "Nous sçavons "et le temps, et le lieu——" and adds this note; "It will be ob-"served, without doubt, that I "have suffered myself to be car-"ried along by the torrent of In-"terpreters. They all affirm, that "Virgil understands something, "which he is ashamed to express. "However I do not see any ne-"cessity to think, that the Poet "alludes here to any abominable "crime, which was committed in "a temple sacred to the nymphs. "One may imagine, that he means

and in what chapel too, but the eaſy nymphs only laughed.
MEN. It was then, I believe, when they ſaw me hack Mycon's trees and young vines with a malicious bill.

Et quo, ſed faciles Nymphae riſere, ſacello.
MEN. Tum, credo, cum me arbuſtum videre Myconis,
Atque mala vites incidere falce novellas.

NOTES.

" only the malice of Menalcas, in " breaking the bow and arrows of " Daphnis. His paſſion affrighted " the very goats."

Tranſverſa tuentibus hircis.] Vives thinks this an admirable expreſſion of looking with contempt, with a leering eye, ſuch as, according to Pliny, a lion will not endure to look at him. The general opinion of the Commentators is, that this action of Menalcas was ſo ſhameful, that the very goats, the moſt libidinous of all animals, turned their heads away, that they might not behold it.

9. *Faciles.*] La Cerda underſtands *faciles* to mean tender or compaſſionate; becauſe an angry deity would have deſtroyed Menalcas for ſo ſcandalous a profanation. Burman will have it to ſignify eaſy or good-natured; as if they were ready to have granted a favour themſelves. Virgil does not ſeem ever to have uſed *facilis* in this ſenſe; but he has ſometimes uſed it to ſignify *favourable*; as in the fourth Georgick;

" —— Tu munera ſupplex
" Tende petens pacem, et *faciles*
" venerare Napaeas:"

and in the fourth Aeneid;

" Expectet *facilemque* fugam, ven-
" toſque ferentes."

Sacello.] The *Sacella*, like our chapels, were commonly ſmaller edifices dedicated to the Deities. In the country they often conſecrated caves, and called them *Sacella*. Such caves were ſacred to the *Napaeae*, according to Nemeſianus;

" Quae colitis ſylvas, Dryades;
" *quaeque antra Napaeae.*"

Thus the *faciles Nymphae* in this place may perhaps be the ſame with the *faciles Napaeae* in the fourth Georgick; where we find they were propitious to the prayer of Ariſtaeus; as in this place, they were ready to pardon Menalcas.

10. *Tum credo, &c.*] Menalcas anſwers ironically, that it was when he maliciouſly injured Mycon's vineyard; inſinuating that Damoetas was guilty of ſuch a fact. Servius ſays it was a capital crime, to cut another man's trees.

Videre.] Burman ſeems to be at a loſs to underſtand who theſe are, that ſaw. He ſays Caſtelvetrius thinks *videre* refers to thoſe, whom Damoetas ſaid he knew; *Novimus et qui te:* he thinks it may refer to the goats, or perhaps be a general expreſſion, *they ſaw*, that is *any body*. It ſeems much more probable, that he refers to the nymphs, who are the laſt mentioned perſons.

11. *Mala falce.*] Servius underſtands *mala* to refer to the intention of the perſon, who made uſe of

DAM. Aut hic ad veteres fagos, quum Daphnidis arcum

DAM. *Or here, at the old beech-trees, when you broke the bow and arrows of Daphnis:*

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of the pruning-hook. Burman contends, that *mala* ſignifies blunt or ruſty; becauſe by ſuch an inſtrument the plants would be greatly injured. Servius alſo thinks, that the injury conſiſts in cutting the *young* vines, becauſe old ones are the better for pruning. Virgil indeed, in the ſecond Georgick ſeems to forbid the pruning of young vines;

" Ac dum prima novis adoleſcit
" frondibus aetas,
" Parcendum teneris: et dum ſe
" laetus ad auras
" Palmes agit, laxis per purum im-
" miſſus habenis,
" Ipſa acies nondum falcis tentanda,
" ſed uncis
" Carpendae manibus frondes, in-
" terque legendae.
" Inde ubi jam validis amplexae ſtir-
" pibus ulmos
" Exierint, tum ſtringe comas,
" tum brachia tonde.
" Ante reformidant ferrum: tum
" denique dura
" Exerce imperia, et ramos com-
" peſce fluentes."

Columella underſtands the Poet's meaning in this paſſage to be, that the vines are not to be pruned the firſt year, but are to be cut down to the ground, after the ſecond; which, he ſays was an erroneous doctrine taught by Virgil, Saſerna, Stolo, and Cato; " Illam veterum opini-
" onem damnavit uſus, non eſſe
" ferro tangendos anniculos malle-
" olos, quod aciem reformident:
" quod fruſtra Virgilius, et Saſerna,
" Stoloneſque et Catones timue-
" runt, qui non ſolum in eo erra-
" bant, quod primi anni capilla-
" menta ſeminum intacta patie-
" bantur, ſed et poſt biennium
" cum vivi radix recidenda erat,
" omnem ſuperficiem amputabant
" ſolo tenus juxta ipſum articulum,
" ut e duro pullularet." Whether this doctrine is erroneous or not, it is plain, that Virgil condemned the pruning of vines newly planted. Therefore the opinion of Servius, that the injury conſiſted in pruning young plants, is in ſome meaſure confirmed. Then we muſt ſo far agree with Burman, that there can hardly be any doubt, that the cutting them with a bad knife is very injurious.

" —— Neu ferro laede retuſo
" Semina,"

ſays our Poet himſelf. Columella alſo ſays, that the greateſt care muſt be taken, to have very hard, fine, and ſharp tools; becauſe a blunt knife is a loſs of time to a pruner, and tears the vine and ſpoils it: " Super caetera illud eti-
" am cenſemus, ut duris, tenu-
" iſſimiſque et acutiſſimis ferra-
" mentis totum iſtud opus exequa-
" mur: obtuſa enim et hebes, et
" mollis falx putatorem moratur,
" eoque minus operis efficit, et plus
" laboris affert vinitori. Nam ſive
" curvatur

thou, perverſe Menalcas, waſt vexed, Fregiſti et calamos: quae tu, perverſe Menalca,

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" curvatur acies, quod accidit " molli, ſive tardius penetrat, quo " evenit in retuſo et craſſo ferra- " mento, majore niſu eſt opus. " Tum etiam plagae aſperae, at- " que inaequales vites lacerant. " Neque enim uno, ſed ſaepius re- " petito ictu res tranſigitur. Quo " plerumque fit, ut quod praecidi " debeat, perfringatur, et ſic vitis " laniata, ſcabrataque putreſcat " humoribus, nec plagae conſanen- " tur." Thus the reproach on Damoetas muſt be, either that he was employed by Mycon to prune his vines, and performed it with a bad inſtrument, or that he pruned ſuch as were newly planted, which he ought not to have done; or elſe that he went by ſtealth into Mycon's vineyard, and hacked the vines and elms, with an intent to deſtroy them. This laſt, I believe, is the true ſenſe. I do not remember to have found *incidere* uſed any where for pruning. We find indeed in the eighth Eclogue

" Mopſe novas *incide* faces;"

which is cutting of branches from pines or firrs: but this ſort of cutting is not with regard to any benefit intended to the tree by taking off ſuperfluous branches; but means the cutting them off for our own uſe. In the tenth Eclogue it ſignifies cutting letters into the bark of a tree;

" —Teneriſque meos *incidere* amores
" Arboribus."

In the third Aeneid it is uſed to expreſs the cutting of a rope aſunder;

" Nos procul inde fugam trepidi
" celerare recepto
" Supplice, ſic merito, tacitique
" *incidere* funem;"

and in the fourth;

" Feſtinare fugam, tortoſque *in-*
" *cidere* funes
" Ecce iterum ſtimulat."

Hence it is transferred, in the ninth Eclogue, to ſignify cutting off a diſpute;

" —— Novas *incidere* lites."

All theſe ſignifications of *incidere* ſeem to expreſs an injury with regard to the thing cut, which is very different from pruning. The old Roman laws were very ſevere againſt ſuch as injured their neighbours trees, according to Pliny; " Fuit et ar- " borum cura legibus priſcis: cau- " tumque eſt duodecim tabulis, ut " qui injuria cecidiſſet alienas, lue- " ret in ſingulas aeris xxv." This we find confirmed in the thirty-ſeventh Book of the Digeſts, where Caius ſays that thoſe who cut down trees, eſpecially vines, are to be puniſhed as thieves; " Sciendum eſt " autem eos, qui arbores, et maxi- " me vites ceciderint, etiam tam- " quam latrones puniri." Thus we ſee, that when Menalcas inſinuates, that Damoetas was guilty of this injury

Et cum vidiſti puero donata dolebas;
Et ſi non aliqua nocuiſſes, mortuus eſſes.
MEN. Quid domini faciant, audent cum talia fures?
Non ego te vidi Damonis, peſſime, caprum
Excipere inſidiis, multum latrante lyciſca?
Et cum clamarem: quo nunc ſe proripit ille?

when thou ſaweſt them given to the lad and wouldſt have died, if thou hadſt not done them ſome miſchief. MEN. *What will maſters do, when thieves are ſo audacious. Did not I ſee you, Sirrah, ſteal Damon's goat, whilſt his mungrel made a loud barking? and whilſt I called out, where does he hide himſelf?*

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jury to Mycon's trees, he does in effect call him thief.

12. *Aut hic ad veteres, &c.*] Damoetas retorts, with an inſinuation, that Menalcas had broken a bow and arrows, belonging to Daphnis, out of mere ſpight.

16. *Quid domini faciant, &c.*] Menalcas keeps up the ſame manner of inſulting with which he began. He ſet out at firſt with treating him as a mean ſlave, aſking him whoſe ragged ſheep he tended; and now he ſays, what uſage may I expect from the maſter, when his ſlave dares to treat me with ſuch inſolence? He again accuſes Damoetas as a thief, charging him with having ſtolen a goat from Damon.

Faciant.] Some read *facient*; but Pierius found *faciant* in the Roman, and other ancient manuſcripts.

Fures.] Servius ſays, *fur* is uſed for *ſervus*, which he confirms by the authority of Plautus, who ſpeaking of a ſlave, uſes this expreſſion, "Homo es trium literarum" by which he means *fur*. But if we conſider the whole paſſage, as it ſtands in Plautus, we ſhall find it does not come up to the purpoſe, for which Servius quotes it. The fourth ſcene of the ſecond act of the Aulularia is a diſcourſe between Strobilus a ſlave, and Congrio and Anthrax two cooks. Congrio reproaches Anthrax, as being unfit to dreſs a wedding-dinner, being accuſtomed only to prepare entertainments at funerals; "Coquus ille nondiali "'ſt, in nonum diem ſolet ire coc-"tum." Anthrax anſwers, "Tun' "trium literarum homo me vitu-"peras? Fur!" To which Congrio replies, "Etiam Fur trifurci-"fer!" Here it is plain, that the cooks do not call the ſlave, but each other *thief*; nor does it in the leaſt appear, that *fur*, is uſed in this place, by Plautus, as ſynonymous with *ſervus*.

17. *Non ego te vidi, &c.*] Here he accuſes him openly of theft; for he declares, that he himſelf ſaw him ſteal Damon's goat.

Peſſime.] This term of reproach is uſed to a ſlave, by Horace;

"Non dices hodie, quorſum haec
"tam putida tendunt
"Furcifer? Ad te, inquam. Quo
"pacto, *peſſime?*"

18. *Lyciſca.*] Servius tells us, that the mungrel breed of dogs, generated by a wolf on a bitch is called *Lyciſca*. Both Ariſtotle and Pliny mention this breed; but I have not found the word *Lyciſca* in any author, except in this paſſage of Virgil.

you ſkulked behind the ruſhes. DAM. *Ought not he, when I had excelled him in muſick, to have given up the goat, which my pipe had won? To let you know, Sir: the goat was my own: and Damon himſelf confeſſed it to me; but ſaid it was not in his power to give it?* MEN. *You conquer him in playing? Was you ever maſter of a pipe joined with wax?*

Tityre, coge pecus: tu poſt carecta latebas. 20
DAM. An mihi cantando victus non redderet ille,
Quem mea carminibus meruiſſet fiſtula, caprum?
Si neſcis, meus ille caper fuit: et mihi Damon
Ipſe fatebatur, ſed reddere poſſe negabat.
MEN. Cantando tu illum? aut unquam tibi fiſtula cera 25

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gil. Some take it to be the dog's name. Thus Dr Trapp;

" Did I not ſee you, varlet, by ſur-
" prize
" Filch Damon's goat, *Lyciſca*
" barking loud?"

20. *Carecta.*] See the note on ver. 231. of the third Georgick.

Servius mentions a ſtory, which ſome old allegorical interpreters pretended that Virgil alluded to in this paſſage. " Varus, a tragick Poet " had a very learned wife, with " whom Virgil had a criminal con- " verſation; and made her a pre- " ſent of a tragedy, which ſhe gave " to her huſband, as if ſhe had " compoſed it herſelf. Varus re- " cited it as his own, which Virgil " here mentions allegorically, it " having been the ancient cuſtom to " give a goat to thoſe who excelled " in tragedy." Thus Virgil is ſuppoſed to ſhadow the ſtealing of his tragedy under the robbing Damon of his goat. But Servius treats this as an idle ſtory, and thinks the moſt obvious meaning is the beſt. He adds that allegories are to be rejected in paſtoral writings, except where the mention of the loſs of lands neceſſarily requires them.

21. *An mihi cantando, &c.*] Damoetas juſtifies himſelf againſt the accuſation of Menalcas, by affirming, that he had fairly won the goat from Damon, by a trial of ſkill on the pipe. To this Menalcas anſwers with great contempt, treating him as a common piper about the ſtreets, and unfit to engage in ſuch a contention.

25. *Cantando tu illum?*] Some ſuch word as *overcome* is here neceſſarily underſtood to agree with *tu*. It is omitted, no doubt, in imitation of the contemptuous ſtyle of the vulgar. Our common people would ſay, *You play! You*——

Aut.] It is *haud* in the Mediçean manuſcript, according to Pierius. According to this reading, it ought to be interpreted: *You conquer him in playing? You never was maſter of a pipe joined with wax.*

Fiſtula cera juncta.] Damoetas affirmed, that he had won a goat from Damon, by excelling him in playing on the pipe. Menalcas queſtions his being poſſeſſed of an inſtrument deſerving the name of a pipe, or *fiſtula*, which was compoſed of ſeveral reeds joined together, according to the invention of Pan, mentioned in the ſecond Eclogue. This paſſage is an imitation

Juncta fuit? non tu in triviis, indocte, ſolebas
Stridenti miſerum ſtipula diſperdere carmen?
DAM. Vis ergo inter nos, quid poſſit uterque viciſſim
Experiamur? ego hanc vitulam, ne forte recuſes,
Bis venit ad mulctram, binos alit ubere foetus,
cau do? I lay this cow; and to let you know the value of her, ſhe comes twice every day to the pail, and ſuckles two calves:

Is it not your cuſtom, you block-head, in the publick roads to ſpoil a ſorry tune with a ſcreaking ſtraw?

DAM. *Are you willing therefore, that we ſhould put it to the trial, what each of us*

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tation of the fifth Idyllium of Theocritus;

Τὰν ϖοίαν σύριγγα; τὺ γὰρ ϖόκα δῶλε Συβάρτα,
Ἐκτάσω σύριγγα; τί δ'; οὐκέτι σὺν Κορύδωνι
Ἀρκεῖ τοι καλάμας αὐλου ϖοππυσδεν ἔχοντι;

" Thy pipe! what pipe hadſt thou, " thou ſlaviſh lout,
" Could'ſt thou and Corydon do " ought but toot
" On oaten ſtraws, to pleaſe the " fooliſh rout? CREECH.

Juncta.] Pierius found *vincta* in the Roman, and other manuſcripts; but he juſtly prefers *juncta*.

26. *In triviis.*] *Trivia* are the places where three roads meet; which are conſequently very publick. Thus Menalcas repreſents Damoetas as a common piper in places of publick reſort.

27. *Stridenti miſerum, &c.*] It is hardly poſſible to expreſs more contempt, than is uſed in theſe words. He will not allow his adverſary's inſtrument to deſerve the name of a pipe, but calls it a *ſtraw* or *ſtubble*, *ſtipula*; and adds the epithet *ſtridenti*, to ſhew that even this ſtraw, inſtead of a mellow ſound, made a ſcreaking noiſe; the tune he plays upon this inſtrument is called *miſerum*, a ſorry one; and even this ſorry tune he is ſaid to *ſpoil*, *diſperdere*. The very ſound of this verſe is worthy of obſervation. Milton has imitated it in his Lycidas;

" —— Their lean and flaſhy ſongs
" Grate on their ſcrannel pipes of
" wretched ſtraw."

28. *Vis ergo, &c.*] Damoetas, in order to put a ſtop to any further reproaches, challenges Menalcas to ſing with him for a wager, and offers to ſtake a young cow of conſiderable value.

Menalcas, in the Βουκολιασταί of Theocritus, propoſes a wager almoſt in the ſame words;

Χρήσδεις δ' ὢν ἐσιδεῖν, χρήσδεις καταθεῖναι ἄεθλον;

Viciſſim.] He propoſes that ſort of contention, called *Amoebea*, in which they ſing alternately. See the note on ver. 1.

29. *Vitulam.*] It is plain, that *vitula* cannot mean a calf in this place; becauſe ſhe is ſaid to give milk, and to have two young ones. It is uſed no doubt for a young cow, as *virgo* is for a young woman, though ſhe has had children.

32. *De*

ſay what wager you are willing to lay.

Men. I dare not lay any part of the flock for a wager with you. For I have a father at home, and a ſevere ſtep-mother; who both count the ſheep twice every day, and one of them the goats. But, ſince you have a mind to be mad, I will lay what you yourſelf will allow to be much better, two beechen cups, the carved work of the divine Alcimedon.

Depono: tu dic, mecum quo pignore certes.
Men. De grege non auſim quicquam deponere tecum.
Eſt mihi namque domi pater, eſt injuſta noverca:
Biſque die numerant ambo pecus, alter et hoedos.
Verum, id quod multo tute ipſe fatebere majus,
Inſanire libet quoniam tibi, pocula ponam
Fagina, caelatum divini opus Alcimedontis:

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32. *De grege non auſim, &c.*] Menalcas anſwers, that he does not dare to ſtake any part of the flock, becauſe of the ſtrictneſs of his father, and ſeverity of his ſtep-mother; but offers a pair of fine cups, which he deſcribes after a beautiful manner.

This is an imitation of the Βουκολιασταί of Theocritus;

Οὐ θησῶ πόκα ἀμνόν· ἐπεὶ χαλεπὸς ὁ πατήρ μευ
Χ' ἁ μάτηρ· τὰ δὲ μᾶλα ποθέσπερα πάντ' ἀριθμεῦντι.

"I cannot ſtake a lamb; ſo ſhould
" I loſe,
" My father's jealous, and my mo-
" ther croſs;
" Theſe watch, they know how
" many lambs I keep;
" Both count my lambs at night,
" and one my ſheep."
Creech.

This laſt line of the tranſlation is added from Virgil; for Theocritus ſays no more, than that they count all the ſheep at evening. The learned reader will obſerve, with La Cerda, how much the imitation excels the original: "Theocritus ſays "barely *I will not lay*, Virgil adds "an ornament, *I dare not lay*. "Theocritus ſays *My father is dif-* "*ficult*, whereas fathers are uſu- "ally very indulgent to their chil- "dren. But Virgil mentions only "there being a father *at home*, "which is a ſufficient reſtraint to a "dutiful ſon. Theocritus men- "tions only a *mother*; but Virgil a "*ſtep-mother*, and a *ſevere* one too."

36. *Pocula ponam fagina.*] Pliny tells us, that beechen cups were anciently eſteemed. Therefore we may ſuppoſe, theſe were fine old-faſhioned cups, which, though admired in the country, would have been deſpiſed at Rome in Virgil's time. The Commentators will have theſe beechen cups to be intended to expreſs the poverty of the ſhepherds, which I think could not be the meaning of the Poet. Damoetas had offered to lay a good cow; and now Menalcas propoſes rather a beechen cup, which he ſays is of far greater value. It was no great mark of poverty in a ſhepherd, to be able to part with a cup, which was of much greater value than a good cow.

37. *Divini opus Alcimedontis.*] It ſeems probable, by this expreſſion, that

Lenta quibus torno facili ſuperaddita vitis — *A bending vine is wreathed round them by his delicate art,*

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that there had been a famous carver, named Alcimedon. But I have not found the mention of him in any other author. Perhaps he was a friend of our Poet, who was willing therefore to tranſmit his name to poſterity. By his name, it appears, that he muſt have been a Greek, and conſequently a man of ſome quality; for Pliny informs us, that in Greece, none but gentlemen were permitted to learn that art, and painting; which law was firſt procured by Eupompus, the maſter of Apelles; "Et hujus au-" toritate effectum eſt, Sicyone pri-" mum deinde et *in tota Graecia*, " ut *pueri ingenui* ante omnia dia-" graphicen, hoc eſt, picturam in " buxo docerentur, recipereturque " ars ea in primum gradum libe-" ralium. Semper quidem honos " ei fuit, ut ingenui eam exerce-" rent, mox ut honeſti, *perpetuo* " *interdicto ne ſervitia docerentur.* " Ideo neque in hac, neque in *to-* " *reutice*, ullius qui *ſervierit* opera " celebrantur."

38. *Lenta quibus torno, &c.*] This beautiful deſcription of the cup is plainly an imitation of that in the firſt Idyllium of Theocritus.

Καὶ βαθὺ κισσύβιον κεκλωσμένον ἀδὺ κηρῷ,
Ἀμφῶες, νεοτευχὲς, ἔτι γλυφάνοιο πατόσδον·
Τῷ περὶ μὲν χείλη μαρύεται ὑψόθι κισσὸς,
Κισσὸς ἐλιχρύσῳ κεκονισμένος· ἀὶ δὲ κατ' αὐτὸν
Καρπῷ ἕλιξ εἱλεῖται ἀγαλλομένα κροκόεντι.

" Beſides a cup, with ſweeteſt wax
" o'erlay'd,
" A fine two-handled pot, and
" newly made;
" Still of the tool it ſmells, it
" neatly ſhines,
" And round the brim a creeping
" ivy twines,
" With *Crocus* mix'd, where ſeem
" the kids to brouze,
" The berries crop, and wanton in
" the boughs." CREECH.

It is hardly poſſible for a tranſlation to be more erroneous, than theſe two laſt lines. Καρπῷ κροκόεντι ſignifies a fruit of a yellow or ſaffron colour, which Creech has rendered *Crocus*. But Crocus or Saffron is a flower, not a fruit. I muſt confeſs, it was ſome time before I could diſcover where Creech found the *kids* in this paſſage of Theocritus. I ſuppoſe it muſt be from miſtaking the ſenſe of the word ἕλιξ. It ſignifies thoſe *claſpers* or *tendrils*, which the vine and other ſcandent plants uſe to ſuſtain themſelves in climbing. The Romans call it *clavicula* or *capreolus*. Hence the tranſlator finding ἕλιξ to be *capreolus* in Latin, which alſo ſignifies a *kid*, took it in the latter ſenſe. But he ought to have known, that though

capreolus

and overſpreads the ſcattered cluſters with pale ivy. Diffuſos hedera veſtit pallente corymbos.

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capreolus is uſed both for a *kid* and a *tendril*; yet ἕλιξ ſignifies only the latter.

Torno.] "Salmaſius and La "Cerda underſtand two arts to be "here ſpoken of, that of the Tur- "ner, and that of the Graver. "They ſay, a vine, cluſters, and "figures of men, cannot be formed "by the *tornus*, or lath, which "ſhaves and ſmooths the wood, "but only by the graving-tool, "*caelum* or *ſcalprum*, by which the "wood or metal is cut and hol- "lowed. They will have *quibus*, "in this paſſage, to be the ablative "caſe, and *torno* the dative, ren- "dering it thus, *in quibus lenta vi- "tis per caelaturam addita eſt torno, "ſive materiae jam tornatae*, that is, "*in which a bending vine is added "by graving to the lath, or turner's "inſtrument, or to the wood that has "already been turned.* In the firſt "place, I am of opinion that to "uſe *tornus* for the *turned wood* is "not Latin. 2. I find, that *to- "reumata*, which, in the old gloſ- "ſaries, are expounded *opera torno "raſa*, are promiſcuouſly taken by "the moſt approved writers, for "carved work: ſuch as cups and "bowls, that have the figures of "men and beaſts emboſſed. Thus "Martial, l. 4. 39. *Solus Phidiaci "toreuma caeli.* Thus alſo Cicero, "againſt Verres, frequently in the "ſame ſenſe. 3. Pliny, l. 34. 8. "mentions Phidias, as the inventor "of the art of Turning, and Poly- "cletus, as the perfecter of it; and "that theſe were Sculptors and "Statuaries, as well as Turners, is "manifeſt. Wherefore I believe, "that though the *tornus* is really an "inſtrument diſtinct from the *cae- "lum* and *ſcalprum*, cuſtom has ob- "tained to uſe them promiſcuouſly." RUAEUS.

Vitis.] "Many underſtand a vine "and an ivy to be interwoven, I "agree with Nannius, that the ivy "alone is meant; and take *vitis* "for a branch of ivy, *vimen he- "derae*, which Pliny calls *viticula*; "and *hedera* for the leaves of ivy, "in this ſenſe; a branch of ivy "intermingles it's own cluſters with "pale leaves." RUAEUS.

"How can a vine cover ivy- "berries, or any thing elſe, with "ivy-leaves? or can *vitis* ſignify "ivy? Or if it ſignifies a vine, can "*hedera* be put for *pampini*; or "*corymbos* for *racemos*? Servius and "De La Cerda are ſilent upon this "great difficulty: and ſo are all the "reſt, except Ruaeus, who ſays "that Pliny (I wiſh he had told us "*where*) uſes *viticula* for *vimen he- "derae.* This, if it be true, goes "a great way. For if *vitis* may "here ſignify ivy, all is plain. "The reſt underſtand ivy and a "vine intermingled: but then they "tell us not how to account for the "*manner of expreſſing*, which is "the only point to be cleared. "They ſay, *This is meant:* but the "queſtion is, *How can ſuch words "mean ſuch a thing!* For my part, "I think Ruaeus's opinion may be "right;

In medio duo ſigna, Conon: et quis fuit alter, 40 *In the middle are two images, Conon; and who was that other,*

NOTES.

" right; if his quotation from " Pliny be true: eſpecially con- " ſidering how nearly ivy and a " vine are a-kin to each other in " the property here expreſſed by " *lenta*, i. e. *flexilis*, and in creep- " ing up, or round ſome other " body: and moreover that *vitis*, " and *vimen* ſpring from the ſame " root, *vieo*." Dr TRAPP.

I am glad, that it is in my power, to ſatisfy this learned gentleman, in his greateſt difficulty, and at the ſame time to juſtify Ruaeus from the ſuſpicion of quoting falſly. Pliny does really uſe *viticula* for a branch of ivy, in the eleventh chapter of the twenty-fourth book, where he thus deſcribes the *apocynum*; " Frutex " eſt, folio *ederae*, molliore tamen, " et *minus longis viticulis*, ſemine " acuto, diviſo, lanuginoſo, gravi " odore." It muſt however be obſerved, that *viticula* does not peculiarly ſignify the branch of ivy; for it is uſed for that of a vine by Palladius; " Item vituli marini pellis " in medio vinearum loco uni ſu- " perjecta *viticulae* creditur contra " imminens malum totius vineae " membra veſtiſſe." It does not ſeem improbable, that Virgil might uſe *vitis* in this place, not for a *vine* properly ſo called, but for a branch climbing with tendrils, or *viticula*. Our gardeners call this ſort of branches, as in melons and cucumbers, *vines*. Thus Mr Miller, in his Gardener's Dictionary, ſpeaking of cucumbers, ſays, " Then lay " out the runners of the *vines* in " exact order, and be careful in " this work not to diſturb the *vines* " too much, nor to bruiſe or break " the leaves. This digging of the " ground will looſen it, and thereby " render it eaſy for the roots of the " plants to ſtrike into it, as alſo " render the ſurface of the earth " more agreeable to the *vines* that " run upon it." This, I think, is certain, that *corymbus* ſignifies the cluſter of berries of an ivy, and not of a vine. To conclude, I believe, that *vitis lenta* really ſignifies, not a vine bearing grapes, but *a vine*, or *bending branch*.

39. *Hedera . . . pallente.*] Many ſorts of Ivy are mentioned by the Ancients; moſt of which ſeem to be rather varieties than diſtinct ſpecies. Theophraſtus ſays the three principal ſorts are the white, the black, and that which is called *Helix*; Πολυειδὴς δὲ ὁ Κιττὸς, ὁ μὲν ἐπίγειος, ὁ δὲ εἰς ὕψος αἰρόμενος· καὶ τῶν ἐν ὕψει πλείω γένη· τρία δ' οὖν φαίνεται τὰ μέγιστα· ὅ τε λευκὸς, καὶ ὁ μέλας, καὶ τρίτον ἡ ἕλιξ. The *black* is our common Ivy, and the *Helix* ſeems to be only the ſame plant, before it is arrived to the perfection of bearing fruit. For at firſt the leaves are angular, and the whole plant clings cloſe to the wall or tree that ſupports it: but when it comes to flower, a new ſhoot is detached from the ſupport, bearing roundiſh leaves without angles. That the *Helix* is the Ivy in it's barren ſtate, is plain from the account

who described with his staff the whole world to the nations? Descripsit radio totum qui gentibus orbem?

NOTES.

which Theophrastus gives of it. He says the leaves are angular, and more neat than those of Ivy, which has them more round and simple. He adds also, that it is barren: Ἡ δὲ δὴ ἕλιξ ἐν μεγίσταις διαφοραῖς· καὶ γὰρ τοῖς φύλλοις πλεῖστον διαφέρει, τῇ τε μικρότητι, καὶ τῷ γωνιοειδῆ καὶ εὐθυμότερα εἶναι· τὰ δὲ τοῦ κιττοῦ· περιφερέστερα καὶ ἁπλῶ· καὶ τῷ μήκει τῶν κλημάτων· καὶ ἔτι τῷ ἄκαρπος εἶναι. As for the white Ivy, it seems to be unknown to us. Some indeed imagine it to be that variety, of which the leaves are variegated with white. But Theophrastus expressly mentions the whiteness of the fruit. For he says some have only the fruit white, and others the leaves also; Λευκὸς γὰρ ὁ μὲν τῷ καρπῷ μόνῳ, ὁ δὲ καὶ τοῖς φύλλοις ἐστί. Dioscorides also mentions three principal sorts of Ivy, the white, the black, and the *Helix*. The white bears a white fruit; the black has either a black, or saffron-coloured fruit, which is called by the vulgar *Dionysia*; the *Helix* bears no fruit at all; but has white twigs, and small, angular, reddish leaves; Κισσὸς πολλὰς ἔχει διαφορὰς τὰς κατ' εἶδος, τὰς δὲ γενικωτάτας τρεῖς· λέγεται γὰρ ὁ μέν τις λευκός, ὁ δὲ μέλας, ὁ δὲ ἕλιξ· ὁ μὲν οὖν λευκὸς φέρει τὸν καρπὸν λευκόν, ὁ δὲ μέλας μέλανα ἢ κροκίζοντα· ὃν δὲ καὶ ἰδιῶται Διονύσιον καλοῦσιν· ὁ δὲ ἕλιξ ἄκαρπός τε ἐστί, καὶ λευκὰ ἔχει τὰ κλήματα, καὶ τὰ φύλλα λεπτὰ καὶ γωνιώδη καὶ σπυθρά. Pliny has confounded the Ivy with the *Cistus*, being deceived by the similitude of the Greek names; that of Ivy being κιττὸς or κισσὸς, and that of the *Cistus* κίστος. The following words plainly belong to the *Cistus*, "Duo genera ejus "prima, ut reliquarum, mas et "foemina. Major traditur mas "corpore, et folio duriore ac pin-"guiore, et flore ad purpuram ac-"cedente. Utriusque autem flos "similis est Rosae sylvestri, nisi "quod caret odore." The flower of the *Cistus* does indeed bear a resemblance to that of the wild Rose; but it would be difficult to find any such similitude in the Ivy. What relates to the Ivy is for the most part taken from Theophrastus. "Ivy "is now said to grow in Asia. "Theophrastus denied it, and said "it did not grow in India, except "on the mountain Merus: that "Harpalus did all that was in his "power to plant it in Media, but "in vain: that Alexander how-"ever, on account of it's scarce-"ness crowned his army with it, "when he returned from the con-"quest of India, after the example "of *Liber Pater*, the *thyrsi* of "which deity, and the helmets "and shields are now adorned with "it by the people of Thrace in "their solemn rites. It is an ene-"my to all trees and plants; it "breaks down walls and sepul-"chres; and is very grateful to "the coldness of serpents; whence it "is a wonder that any honour should

Tempora quae meſſor, quae curvus arator haberet? *what ſeaſons the reaper, and what the bending plowman ſhould obſerve.*

NOTES.

" ſhould be given it." Then follows the paſſage relating to the *Ciſtus*, after which he thus proceeds; " There is a white and a black Ivy, " and a third ſort, which is called " *Helix*. Theſe ſorts are again " ſubdivided, for one is white only " with regard to the fruit; another " has the leaves alſo white. Of " thoſe which bear a white fruit, " ſome have a thicker and larger " berry, the cluſters being formed " into an orb, which is called *co-* " *rymbus*. The *ſelinitium* has a " ſmaller berry, and looſer cluſter. " Some of them have their berries " black, and others of a ſaffron co- " lour, which the Poets uſe in their " crowns. The leaves of it are " not ſo black, and it is called by " ſome *Dionyſia*, and by others " *Bacchica*, and has the largeſt " *corymbi* of any of the black ſorts. " Some of the Greeks make two " kinds of this alſo, from the co- " lour of the berries, the *erythra-* " *num*, and the *chryſocarpum*. But " the *helix* is very diſtinguiſhable, " being very different in the form " of it's leaves. They are ſmall " and angular, and more neat; " whereas thoſe of the other ſorts " are plain. It differs alſo in the " length of the *internodia*, but " chiefly in it's barrenneſs; for it " bears no fruit. Some do not " think it's difference to be ſpeci- " fical, but owing only to it's age; " and affirm that what at firſt is a " *helix* grows afterwards to an *ivy*. " But their miſtake is evident from " there being ſeveral ſorts of *helix*, " of which three are very remark- " able. One is herbaceous and " green, which is the moſt com- " mon, another is white, and a " third variegated, which is called " the *Thracian*. The leaves of the " green ſort are thinner, diſpoſed in " better order, and fuller: thoſe of " the ſecond ſort are quite different. " Of the variegated ivy one ſort " has thinner leaves, diſpoſed in " order, and full; in another ſort " all theſe properties are neglected. " The leaves alſo are larger in ſome " than in others: and they differ " alſo in the form of their ſpots. " Alſo of the white ſort ſome are " whiter than others. The green " grows chiefly into length. The " white deſtroys trees, and by de- " priving them of all their juice " increaſes ſo much in thickneſs as " to become a tree itſelf. The " ſigns of it's beginning to bear " fruit, are the ſize and breadth of " it's leaves, and the ſtanding up " of it's ſhoots, which otherwiſe " are bending: and though all ſorts " of ivy ſtrike roots from their " branches, yet in this ſort they " are moſt branched and ſtrong. " The black comes next to it. But " this is peculiar to the white, that " it ſends forth branches from " amongſt the leaves, and girts a " tree quite round, which it does " alſo upon walls, though it can- " not encompaſs them. Hence, if

I have not yet put my lips, to them, but keep them laid up. Necdum illis labra admovi, ſed condita ſervo.

NOTES.

" it is cut off in ſeveral places, it " ſtill continues to live, and has as " many ſtrikings of roots as it has " branches, by which it preſerves " itſelf, and ſucks and ſtrangles the " trees upon which it grows. There " is alſo a difference in the fruit of " the white and black ivy; for in " ſome the berries are ſo bitter, that " no bird will touch them. There " is alſo an upright ivy, which " ſtands without any ſupport; and " is therefore peculiarly called " *ciſſos*; whereas the *chamaeciſſos* " always creeps on the ground." The learned reader will compare this paſſage of Pliny with what Theophraſtus has ſaid in the eighteenth chapter of the third book of his Hiſtory of Plants. It is plain, that theſe ancient writers deſcribe a ſort of ivy with a *white fruit* as well known to them; but I cannot find that any of the Moderns are acquainted with it. The white ivy was eſteemed more beautiful than the common ſort, as appears from the following verſe in the ſeventh Eclogue;

" Candidior cycnis, *hedera formoſior alba.*"

See the note on that paſſage.

40. *Conon.*] Servius thinks the Conon here intended was the famous General of that name, whom the ſhepherd mentions expreſsly as being well known; but forgets the name of the philoſopher. This Conon is mentioned by Plutarch, in the life of Lyſander, as admiral of the Athenian navy. He was ſurprized by the Peloponneſians under the command of Lyſander, who deſtroyed his ſhips, Conon himſelf eſcaping with only eight veſſels to Euagoras king of Cyprus. Others, with more probability, think the Conon under conſideration to have been a mathematician, and the friend, or as ſome ſay, the maſter, of the famous Archimedes, who ſpeaks of having ſent ſome theorems to him, at the beginning of his book περὶ ἕλικων; Τῶν ποτὶ Κόνωνα ἀποσταλέντων θεωρημάτων, ὑπὲρ ὧν αἰεὶ τὰς ἀποδείξεις ἐπιστέλλεις μοι γράψαι, τῶν μέν πλείστων ἐν τοῖς ὑπὸ Ἡρακλείδα κομισθεντέσσιν ἔχεις γεγραμμένας. He preſently afterwards mentions his death as a misfortune, many valuable diſcoveries being left imperfect; and gives him the character of a geometrician of uncommon ſkill, and extraordinary application. The problems, which he left, remained untouched for ſeveral years, till Archimedes himſelf took them into conſideration: Κόνων μὲν οὐκ ἱκανὸν λαβὸν ἐς τὰν μαθητευσιν αὐτῶ χρόνον, μετάλλαξεν τὸν βίον, καὶ ἄδηλα ἐποίησεν, καὶ ταῦτα πάντα εὑρὼν, καὶ ἄλλα πολλὰ ἐξευρὼν, καὶ ἐπὶ τὸ πλεῖον, προάγαγεν τὴν γεωμετρίαν. Ἐπισταμεθα γὰρ ὑπάρξαπαν αὐτῳ σύνεσιν οὐ τὰν τυχοῦσαν περὶ τὸ μάθημα, καὶ φιλοπονίαν ὑπερβάλλουσαν. Μετὰ δὲ τὰν Κόνωνος τελευτὰν πολλῶν ἐτέων ἐπιγεγενημένων,

DAM. Et nobis idem Alcimedon duo pocula fecit,

DAM. *And the ſame Alcimedon has made two cups for me,*

NOTES.

ἐυδ' ὑφ' ἑνὸς οὐδὲν τῶν προβλημάτων αἰσθανόμεθα κεκινημένον βούλομαι δὲ καθ' ἓν ἕκαστον αὐτῶν προσενέγκασθαι. At the beginning alſo of his Τετραγωνισμὸς Παραβολῆς, he ſpeaks of him as an intimate friend of himſelf and of Doſitheus, and calls him an excellent geometrician, and wonderful mathematician: Ἀκούσας Κώνωνα μὲν τελευτηκέναι, ὃς ἦν ἔτι λείπων ἐν Φιλίᾳ, τινὰ δὲ Κώνωνος γνώριμον γεγενῆσθαι, καὶ γεωμετρίας οἰκεῖον εἶμεν, τοῦ μὲν τετελευτηκότος ξένεκεν ἐλυπήθημεν, ὡς καὶ φίλου τοῦ ἀνδρὸς γενομένου, καὶ ἐν τοῖς μαθήμασι θαυμασιοῦ τινὸς. This Conon is alſo celebrated by Catullus, in his Epigram on the conſtellation of Berenice's hair, as a famous aſtronomer;

" Omnia qui magni diſpexit lumina
" mundi,
" Qui ſtellarum ortus comperit
" atque obitus,
" Flammeus ut rapidi Solis nitor
" obſcuretur,
" Ut cedant certis ſidera tempo-
" ribus,
" Ut Triviam furtim ſub Latmia
" ſaxa relegans
" Dulcis amor, gyro devocet
" aërio:
" Idem me ille Conon caeleſti lu-
" mine vidit
" E Beroniceo vertice caeſariem,
" Fulgentem clare: quam multis
" illa Deorum,
" Laevia protendens brachia, pol-
" licita eſt."

The four laſt lines are taken from two of Callimachus, which are preſerved by Theon in his comment on Aratus. This learned Commentator informs us, that Conon conſtituted this conſtellation, to compliment Ptolemy king of Egypt; Οἱ δ' ἠλακάτην αὐτοὺς λέγουσι, Κόνων δὲ ὁ μαθηματικὸς Πτολεμαίῳ χαριζόμενος Βερονίκης πλόκαμον ἐξ αὐτῶν κατησέρισε· τοῦτο καὶ Καλλίμαχός πού φησιν,

Ἡ δὲ Κώνων μ' ἔβλεψεν ἐν ἠέρι τὸν Βερονίκης
Βόστρυχον ὃν κοίνη πᾶσιν ἔθηκε θεοῖς.

He is mentioned alſo by Propertius;

" Me creat Archytae ſoboles Baby-
" lonius Horos,
" Horos, et a proavo ducta Ca-
" none domus."

Et quis fuit alter, &c.] This is a true example of paſtoral ſimplicity; for the ſhepherd is not here guilty of a blunder, which ſome Commentators propoſe as an inſtance of it in other places: but he forgets the name of the other mathematician, and deſcribes him by his works. But the Commentators are as much at a loſs for his name as the ſhepherd. Hardly any perſon noted for knowledge in aſtronomy has wanted a patron, to place his image on this poetical cup. Servius thinks it was either Aratus, Ptolemy, or Eudoxus. La Cerda mentions beſides theſe,

and twiſted the handles with ſoft acanthus,

Et molli circum eſt anſas amplexus acantho: 45

NOTES.

Heſiod, Anaximander, and Archimedes, the latter of whom he prefers, thinking it moſt probable, that the artiſt would join thoſe on the ſame cup, whom he knew to have been joined in friendſhip, and to have excelled in the ſame ſtudies. Ruaeus mentions Aratus, Heſiod, and Archimedes, but thinks it more probable, that the Poet means the latter, who was the diſciple, or at leaſt the friend of Conon. If by Ptolemy, Servius means the famous mathematician of Alexandria, he is guilty of a groſs error; for he lived long after Virgil's death, in the time of Antoninus. Eudoxus, the Cnidian, was a famous aſtronomer, geometrician, phyſician, and legiſlator. He was taught geometry by Archytas, and phyſick by Philiſtion of Sicily. He is ſaid alſo to have been one of Plato's auditors, and to have travelled into Egypt, where he ſtudied a year and four months. He wrote ſeveral celebrated pieces in aſtronomy, geometry, and other ſciences, was very famous among the Greeks, compiled a body of laws for his own country, and died about the year of Rome 401. Suidas ſays he wrote of aſtronomy in verſe. Cicero, in his ſecond book *de Divinatione*, ſays he was an auditor of Plato, and the prince of aſtronomers; "Ad Chaldaeorum monſtra veniamus: de "quibus Eudoxus, Platonis audi"tor, in aſtrologia, judicio doctiſ"ſimorum hominum, facile prin"ceps, ſic opinatur, id quod ſcrip"tum reliquit, Chaldaeis in prae"dictione, et in notatione cujuſque "vitae ex natali die, minime eſſe "credendum." Thus Eudoxus may poſſibly be the perſon intended; though it is much to be doubted, becauſe we do not hear, that he ever wrote concerning agriculture. Heſiod ſeems to have a much better claim to the honour of being engraven on our cup. He was born at Aſcra in Boeotia, and is thought by ſome to have been older than Homer; others make him his contemporary; and others place him after the age of that great Poet. But, if we may believe himſelf, he was at leaſt contemporary with Homer; for he has told us, that he lived in the age ſucceeding the heroes, who warred at Troy, and at the ſame time meaſures an age by the life of man. His poem concerning the times and ſeaſons for agriculture is ſufficiently known; and Pliny tells us, that he was the firſt who wrote on that ſubject; "Heſiodus, qui princeps omnium "de agricultura praecepit." Our Poet alſo himſelf profeſſes to write in imitation of this author;

"Aſcraeumque cano Romana per
"oppida carmen."

Anaximander, according to Diogenes Laërtius, was a philoſopher of Miletus, and flouriſhed under Polycrates, the tyrant of Samos. He was the firſt inventor of the ſundial, and geographical maps, and conſtructed

Orpheaque in medio poſuit, ſylvaſque ſequentes. *and placed Orpheus in the middle, and the woods following him.*

NOTES.

conſtructed a ſphere. But it does not appear, that he wrote any thing for the ſervice of huſbandmen. Archimedes was a famous mathematician of Syracuſe, a relation and friend of Hiero, king of that city. He has been celebrated by all hiſtorians, for the wonderful effect of his engines in defending that town againſt the Romans. Marcellus, who laid cloſe ſiege to the place, cauſed ſome of the gallies to be faſtened together, and towers to be erected on them, to drive the defendants from the wall. Againſt theſe Archimedes contrived engines, which threw heavy ſtones and great pieces of timber upon thoſe which lay at a diſtance, by which means ſome of the gallies were broken in pieces. As for thoſe which lay nearer, ſome were taken hold of by great grappling-irons, which lifted them up, ſhook out the men, and then threw them down again into the water: others were lifted up into the air, and daſhed to pieces againſt the walls, or thrown upon the rocks. In like manner was the army overwhelmed with ſhowers of ſtones and timber; ſo that Marcellus was forced to lay aſide the aſſault, but after ſome time the city was taken by ſurprize, and Archimedes was killed by a ſoldier, who did not know him, to the great grief of the Roman General, who made uſe of all poſſible means to preſerve him. He is ſaid alſo to have contrived a glaſs ſphere, wherein the motions of the heavenly bodies were ſhewn. Claudian has celebrated it in the following epigram;

" Jupiter in parvo cum cerneret
" aethera vitro,
" Riſit, et ad ſuperos talia dicta
" dedit
" Huccine mortalis progreſſa potenſ-
" tia curae?
" Jam meus in fragili luditur
" orbe labor.
" Jura poli, rerumque fidem, leſ-
" geſque deorum,
" Ecce Syracuſius tranſtulit arte
" ſenex.
" Incluſus variis famulatur ſpiritus
" aſtris,
" Et vivum certis motibus urget
" opus.
" Percurrit proprium mentitus ſigſ-
" nifer annum,
" Et ſimulata novo Cynthia
" menſe redit.
" Jamque ſuum volvens audax inſ-
" duſtria mundum
" Gaudet, et humana ſidera
" mente regit.
" Quid falſo inſontem tonitru Salſ-
" monea miror?
" Æmula naturae parva reperta
" manus."

When in a glaſs's narrow ſpace confin'd
Jove ſaw the fabrick of th' Almighty mind,
He ſmil'd and ſaid, can mortal's art alone
Our heav'nly labours mimick with their own?

Nor have I yet put my lips to them, but keep them Lid up. Necdum illis labra admovi, ſed condita ſervo.

NOTES.

The Syracuſian's brittle world contains
Th' eternal law, which thro' all nature reigns.
Fram'd by his art ſee ſtars unnumber'd burn,
And in their courſes rolling orbs return.
His ſun thro' various ſigns deſcribes the year,
And ev'ry month his mimick moons appear.
Our rival's laws his little planets bind,
And rule their motions with a human mind,
Salmoneus could our thunder imitate,
But Archimedes can a world create.

We may obſerve from what has been ſaid concerning this moſt juſtly celebrated mathematician, and from the whole tenor of his writings, that his genius led him almoſt entirely to mechanicks. I do not remember the leaſt hint in any author, of his having applied his knowledge in aſtronomy to agriculture. Therefore I cannot think his being the friend or diſciple of Conon, is a ſufficient reaſon to ſuppoſe him to be the perſon intended. It ſeems more probable, that thoſe are in the right, who aſſign the place to Aratus. He was born at Soli or Solae, a city in Cilicia, and flouriſhed in the reign of Ptolemy Philadelphus, king of Egypt, and Antigonus Gonatas king of Macedon. He was purſuing his ſtudies at Athens, when Antigonus ſent for him. He was preſent at the marriage of that monarch, with Phila the daughter of Antipater, was much eſteemed by them, and lived at their court till the time of his death. His Φαινομένα, a poem, which is ſtill extant, has been famous through all ages. We may conclude, that it was of great authority among the Greeks, from St Paul's quoting part of a verſe from this poem, in his oration to the Athenians;

Τοῦ γὰρ καὶ γένος ἐσμὲν. ——

"For we are alſo his offspring."

Cicero indeed ſeems to ſay, in his firſt book *de Oratore*, that Aratus was ignorant in aſtronomy; but at the ſame time he allows, that he treated of that ſubject excellently in verſe; "Si conſtat inter doctos, "hominem ignarum aſtrologia, or-"natiſſimis atque optimis verſibus, "Aratum de caelo ſtelliſque dixiſſe." Nay he himſelf tranſlated Aratus into Latin verſe. He was tranſlated alſo into Latin by Germanicus Caeſar, and Avienus, and the number of his Scholiaſts and Commentators is very great. Even Virgil himſelf has tranſlated ſeveral lines from this Greek Poet, and inſerted them in his Georgicks, as may be ſeen in the notes on that part of our author's works. Now, as Aratus has deſcribed the ſeveral conſtellations in his poem, with the prognoſticks of the weather, he anſwers exactly to the character, which the ſhepherd gives of the philoſopher, whoſe name he

Si ad vitulam ſpectes, nihil eſt quod pocula laudes. *If you conſider the heifer, the cups are of ſmall value.*

NOTES.

he had forgotten. As he was an author admired by the greateſt perſons, and as he was thought worthy of imitation by our Poet himſelf, it is moſt probable, that he was the perſon intended in the paſſage now under conſideration.

41. *Radio.*] The *radius* is a ſtaff or rod, uſed by the ancient mathematicians in deſcribing the various parts of the heavens and earth, and in drawing figures in ſand. It is mentioned again in the ſixth Aeneid, in that beautiful paſſage, where the Poet ſpeaks of the arts in which other nations excel the Romans;

" Excudent alii ſpirantia mollius
" aera,
" Credo equidem: vivos ducent de
" marmore vultus;
" Orabunt cauſas melius; *caelique*
" *meatus*
" *Deſcribent radio, et ſurgentia ſide-*
" *ra dicent.*"

Totum . . . . orbem.] He means the whole ſyſtem of heavenly bodies. Aratus has particularly deſcribed the ſeveral conſtellations.

42. *Tempora quae meſſor, &c.*] Aratus is very particular in deſcribing the ſeaſons, and ſigns of the weather.

43. *Nec dum illis, &c.*] The commendation of a cup, drawn from it's having never been uſed, is to be found in the ſixteenth Iliad;

Ἔνθα δέ οἱ δέπας ἔσκε τετυγμένον οὐδὲ τὶς ἄλλος
Οὔτ' ἀνδρῶν πίνεσκεν ἀπ' αὐτοῦ αἰθοπα οἶνον.

" From thence he took a bowl of
" antique frame,
" Which never man had ſtain'd with
" ruddy wine." POPE.

Thus alſo Theocritus in the firſt *Idyllium*;

Οὐδέτι πω ποτὶ χεῖλος ἐμὸν θίγεν, ἀλλ' ἔτι κεῖται
Ἄχραντον.

" It never touch'd my lips, unſoil'd
" and new." CREECH.

44. *Et nobis idem, &c.*] Damoetas, unwilling to allow any ſuperiority to his adverſary, or to give him any opportunity of evading the conteſt, accepts his offer, and agrees to ſtake two other cups, made by the ſame workman, which he deſcribes with equal beauty; but inſiſts upon it, that they are not equal in value to the heifer, which he had offered at firſt.

Idem Alcimedon duo pocula fecit.] Here Damoetas preſerves his equality: he offers two cups, as well as Menalcas; and they are both made by the hand of the ſame famous workman.

45. *Et molli circum, &c.*] Thus alſo Theocritus,

Παυλὰ δ' ἀμφὶ δέπας περιπέπλαται ὑγρὸς ἄκανθος.

Molli

MEN. You ſhall not get off to day: I will engage with you on your own terms.

MEN. Numquam hodie effugies, veniam, quocumque vocaris.

NOTES.

Molli . . . acantho.] The *acanthus* is ſpoken of at large, in the note on ver. 123. of the third Georgick. But it may not be amiſs to ſay ſomething in this place, concerning the epithet ὑγρὸς, which Theocritus beſtows on the *Acanthus*, and Virgil renders *mollis*. It properly ſignifies *moiſt* or *liquid*, which cannot be the ſenſe in this place: but it is alſo uſed figuratively by the Greeks, to expreſs *ſoft* or *bending*, in which ſenſe the ὑγρὸς of Theocritus, and the *mollis* of Virgil is here to be underſtood. The younger Pliny, in the deſcription of his garden has an expreſſion very much to this purpoſe; "*Acanthus* in plano *mollis*, et, pene "dixerim, *liquidus*." And a little afterwards; "Poſt has *acanthus* "hinc inde *lubricus* et *flexuoſus*." Hence we may obſerve, that both Greeks and Romans were inclinable to uſe *fluid*, *ſoft*, and *bending*, in the ſame ſenſe.

46. *Orphea.*] See the note on ver. 454. of the fourth Georgick.

Sylvaſque ſequentes.] Thus alſo our Poet, in the fourth Georgick;

"Septem illum totos perhibent ex "ordine menſes
"Rupe ſub aëria deſerti ad Strymo-"nis undam
"Fleviſſe, et gelidis haec evoluiſſe "ſub antris,
"Mulcentem tigres, et *agentem car-*"*mine quercus.*"

For ſev'n continued months, if fame ſay true,
The wretched ſwain his ſorrows did renew;
By Strymon's freezing ſtreams he ſate alone,
The rocks were mov'd with pity to his moan:
Trees bent their heads *to hear him ſing his wrongs,*
Fierce tygers couch'd around, and loll'd their fawning tongues."

DRYDEN.

Thus alſo Horace;

"Aut in umbroſis Heliconis oris,
"Aut ſuper Pindo; gelidove in "Haemo;
"Unde *vocalem temere inſecutae* "*Orphea ſylvae*,
"Arte materna rapidos morantem
"Fluminum lapſus celereſque ven-"tos,
"Blandum et *auritas fidibus canoris* "*Ducere quercus.*"

O'er Helicon's reſounding grove,
O'er Pindus, or cold Haemus hill;
Whence liſt'ning woods did gladly move
And throng'd to hear ſweet Orpheus wond'rous quill.
He, by his mother's art, could bind
The headlong fury of the floods;
Allay rough ſtorms, appeaſe the wind,
And looſe from their fixt roots the dancing woods. CREECH.

Ovid

Audiat haec tantum vel qui venit, ecce, Palaemon: *Do but let him be judge, who is coming along; oh! it is Palaemon.*

NOTES.

Ovid enumerates the ſeveral trees, which being moved by the muſick of Orpheus, came and formed a ſhady grove about that divine muſician.

" Collis erat, collumque ſuper pla-
" niſſima campi
" Area quam viridem faciebant gra-
" minis herbae.
" Umbra loco deerat. Qua poſt-
" quam parte reſedit
" Diis genitus vates, et fila ſonan-
" tia movit;
" Umbra loco venit. Non Chaonis
" abfuit arbos,
" Non nemus Heliadum, non fron-
" dibus eſculus altis,
" Nec tiliae molles, nec fagus, et
" innuba Laurus.
" Et Coryli fragiles, et fraxinus
" utilis haſtis,
" Enodiſque abies, curvataque glan-
" dibus ilex,
" Et platanus genialis, acerque co-
" loribus impar,
" Amnicolaeque ſimul ſalices, et
" aquatica lotos,
" Perpetuoque virens buxus, tenu-
" eſque myricae,
" Et bicolor myrtus, et baccis cae-
" rula tinus:
" Vos quoque flexipedes hederae
" veniſtis, et una
" Pampineae vites, et amictae viti-
" bus ulmi:
" Ornique, et piceae, pomoque
" onerata rubenti
" Arbutus, et lentae victoris prae-
" mia palmae:
" Et ſuccincta comas, hirſutaque
" vertice pinus;
" Grata Deum matri.——
" Adfuit huic turbae metas imitata
" cupreſſus."

A hill there was; a plaine upon that hill;
Which in a flowrie mantle flouriſht ſtill:
Yet wanted ſhade. Which, when the Gods deſcent
Sate downe, and toucht his well tun'd inſtrument,
A ſhade receiv'd. Nor trees of Chaony,
The poplar, various oaks that pierce the ſky,
Soft linden, ſmooth-rinde beech, unmarried bayes,
The brittle haſel, aſh, whoſe ſpeares we prayſe,
Unknottie firre, the ſolace ſhading planes,
Rough cheſnuts, maple fleckt with diſferent granes,
Streame-bordering willow, lotus loving lakes,
Tough boxe whom never ſappie ſpring forſakes;
The ſlender tamariſk, with trees that beare,
A purple figge, nor myrtles abſent were.
The wanton ivy wreath'd in amorous twines,
Vines bearing grapes, and elmes ſupporting vines,
Straight ſervice trees, trees dropping pitch, fruit red
Arbutus; theſe the reſt accompaned.

With

I will take care, that your tongue ſhall never be ſaucy to any one again. Efficiam poſthac ne quemquam voce laceſſas. 51

NOTES.

With limber palmes, of victory the prize:
And up-right pine, whoſe leaves like briſtles riſe;
Prized by the mother of the Gods:—
The ſpyre-like cypreſſe in this throng appeares. SANDYS.

To this fable Milton alludes, in the beginning of his ſeventh book;

"But drive far off the barbarous
"diſſonance
"Of Bacchus and his revellers, the
"race
"Of that wild rout, that tore the
"Thracian bard
"In Rhodope, where woods and
"rocks had ears
"To rapture, 'till the ſavage cla-
"mour drown'd
"Both harp and voice; nor could
"the Muſe defend
"Her ſon."——

Heinſius found *ſequaces* inſtead of *ſequentes*, in one of his manuſcripts; but *ſequentes* is certainly better, which repreſents the trees in the very action of following Orpheus.

47. *Necdum illis, &c.*] Here Damoetas repeats the very words of Menalcas, that he may not allow him any ſuperiority.

48. *Si ad vitulam ſpectes, &c.*] In this line Damoetas anſwers that of Menalcas,

"Verum id quod multo tute ipſe
"fatebere majus."

Menalcas had affirmed that his cups were of far greater value, than the cow which his adverſary had offered. Here Damoetas, anſwers, that he would ſtake two cups, in no degree inferior to his; but at the ſame time declares, that they are far inferior in value to the cow, which he offered at firſt.

Spectes . . . . . laudes.] Pierius found *ſpectas* and *laudas*, in the Lombard manuſcript, and *ſpectas* in the Medicean.

49. *Nunquam hodie effugies, &c.*] Damoetas had firſt provoked Menalcas to a trial of ſkill: but now Menalcas challenges him; and that he may not get off, accepts of the wager, on his own terms. Appeals to a neighbour, who happened to paſs by, and propoſes him for judge of the controverſy between them.

We muſt obſerve, that Damoetas had cloſed his ſpeech, with a contempt of the cups which Menalcas had offered, affirming, that they were by no means to be put in competition with a good cow. Menalcas anſwers briſkly, that this ſhall not ſerve him, for an excuſe; for though his father, and particularly his ſtepmother, would require an exact account of all the cattle from his hands; yet he was ſo ſure of victory, that he would venture a good cow, that Damoetas might have no pretence to decline the controverſy, or to ſay that the prize was not worth contending for.

Veniam

DAM. Quin age, ſiquid habes; in me mora non erit ulla:
Nec quemquam fugio, tantum, vicine Palaemon,

DAM. *Come on, if you have any thing to ſing; there ſhall be no delay in me: nor do I ſhun any one: I only beg of you, neighbour Palaemon,*

NOTES.

Veniam quocunque vocaris.] La Cerda interprets this *ad quemcunque vel locum, vel judicem, vel conditionem.* I take the meaning of it to be, *I will engage with you on your own terms*; that is, *I am ſo ſure of victory, that I will venture to ſtake a cow, that you may have no excuſe.*

50. *Audiat haec tantum.*] Lacon, in the fifth *Idyllium* of Theocritus, wiſhes for a friend to come and judge between him and his antagoniſt;

——— Ἀλλὰ τὶς ἄμμε
Τὶς κρινεῖ; αἰΘ' ἕνΘ' ποΘ' ὁ βωκόλος
ὧδε Λύκωπας.

"But who ſhall judge, and who
" ſhall hear us play?
" I wiſh the herdſman Licop came
" this way." CREECH.

But Menalcas has much the advantage of the Greek ſhepherd: for he does not wiſh for a friend to be judge; but offers the deciſion to a neighbour, who comes along by chance.

Vel qui venit.] " Menalcas ſeeing a ſhepherd at a diſtance, propoſes to make him judge, let him be who he will. This is the force of the words *vel qui venit.* As he comes nearer, he finds him to be Palaemon, and calls him by his name, and ſpeaks with more confidence to his rival, *Efficiam poſthac ne, &c.*" RUAEUS.

Palaemon.] " Palaemon Remmius, a famous grammarian under Tiberius, boaſted that Virgil had propheſied of him, when he made choice of Palaemon to be judge between two poets." CANTROU.

51. *Voce.*] Some underſtand *voce*, to be meant of *ſinging*; but others, with better reaſon, think it alludes to the reproachful words that have been uſed.

52. *Quin age, &c.*] Damoetas bids him leave wrangling, and begin to ſing, if he has any thing worth hearing, tells him he is ready to anſwer him, and calls upon Palaemon to hear attentively, and judge between them.

Quin age, ſiquid habes.] Thus Theocritus;

Ἴα λέγ' εἴτε λέγεις.

Si quid habes.] " Lambinus, in his notes on Plautus, reads *ſi quid agis*, as do ſeveral others alſo. Horace has *Quicquid habes, age, depone tutis auribus*, and Terence frequently, alſo our Poet in the ninth Eclogue, *Incipe ſi quid habes.* Plotius alſo acknowledges *habes* in the fifth Eclogue, ver. 11. In the gloſs of the royal manuſcript, it is explained *ſi quid potes.*" BURMAN.

53. *Nec quemquam fugio.*] This is a direct anſwer to what Menalcas had ſaid; " Nunquam hodie effugies."

Vicine

to hear us with the ſtricteſt attention; for it is no trifling affair.

PAL. Begin then, ſince we are ſeated on the ſoft graſs; and now every field, now every tree brings forth. Now the woods are green, now the ſeaſon is moſt beautiful. Begin, Damoetas, and do you follow, Menalcas.

Senſibus haec imis (res eſt non parva) reponas.
PAL. Dicite: quandoquidem in molli conſedimus herba.
Et nunc omnis ager, nunc omnis parturit arbos:
Nunc frondent ſylvae, nunc formoſiſſimus annus.
Incipe, Damoeta: tu deinde ſequere, Menalca.

NOTES.

Vicine Palaemon.] Servius obſerves, that Damoetas ſooths Palaemon, by giving him the friendly epithet of neighbour.

55. *Dicite quandoquidem, &c.*] Palaemon, being choſen judge of this controverſy, exhorts them to begin, deſcribes the beauty of the place and ſeaſon, and appoints Damoetas to ſing firſt, and Menalcas after him.

Dicite is uſed here for *canite*. It is very frequent among the Poets, both Greek and Roman, to uſe *ſay* and *ſing* promiſcuouſly. Thus Anacreon;

Θέλω λέγειν Ἀτρείδας,
Θέλω δὲ Κάδμον ᾄδειν.

In molli.] "*In* is wanting in "the two Leyden copies, and in "that of Voſſius. It is *conſedimus* "*umbra* in the Venetian, which "perhaps is repeated from *Ecl.* V. "3. where the ſhepherds ſit under "a ſhade. So in *Ecl.* VII. 45. "*ſomno mollior herba.* Ovid. *Met.* "IV. 514. *mollibus incubat herbis*, "and X. 513. *mollibus herbis impoſuere.* But the Librarians fre"quently confound *umbram* and "*herbam.*" BURMAN.

This deſcription of the ſeaſon is very beautiful. The graſs is ſoft and agreeable, the fields ſhew a fine verdure, the fruit-trees are full of bloſſoms, the woods are all covered with green leaves. The harmony of the numbers is as delicate, as the ſeaſon itſelf, which is here painted by the maſterly hand of our Poet.

56. *Parturit.*] This word does not neceſſarily ſignify the trees bearing fruit, for we ſee it is applied alſo to the graſs of the field. Thus in the ſecond Georgick, the Poet ſpeaking of the ſpring, ſays,

"Parturit almus ager; zephyrique
"tepentibus auris
"Laxant arva ſinus;"

which can be underſtood only of the firſt appearance of the graſs and corn.

57. *Frondent.*] *Frondes* ſignifies not merely the leaves, but the annual ſhoots of a tree. Therefore *frondent ſylvae* means, that the trees are full of young ſhoots, and conſequently cloathed with leaves.

58. *Incipe Damoeta, &c.*] Thus Theocritus, in the ninth *Idyllium*,

Βωκολιάσδεο Δάφνι, τὺ δ' ᾠδᾶς ἄρχεο πρᾶτος,
Ὠδᾶς ἄρχεο πρᾶτος, ἐφεψάσθω δὲ Μενάλκας.

"Sing,

Alternis dicetis: amant alternа Camenae.
DAM. Ab Jove principium Muſae: Jovis omnia plena:

You ſhall ſing alternately, the Muſes love alternate ſinging.
DAM. *Ye Muſes, begin from Jupiter, all things are full of Jupiter:*

NOTES.

" Sing, Daphnis, ſing, begin the
" rural lay;
" Begin, ſweet Daphnis; next,
" Menalcas, play."

59. *Alternis dicetis.*] " Palaemon, as being judge, orders the " rivals to exerciſe themſelves in " the Amebean way. We ſhall ſoon " ſee, that all it's laws are ſtrictly " obſerved, I am not ſurprized, " that this ſort of poetry ſhould be " ſo pleaſing to the Muſes; for it " has ſomething particularly agree- " able in it. Father Sanadon, in " a collection of poems, on the " birth of the Prince of the Aſtu- " rias, has revived this ſort of Ec- " logue, and compoſed one worthy " of the time of Virgil." CATROU. Some copies have *alterni* inſtead of *alternis*.

Camenae.] So Varro thinks it ſhould be written: we generally find *Camoenae*. It is a name uſed for the Muſes, and, according to Varro, derived from *carmen*.

60. *Ab Jove principium, &c.*] Damoetas being willing to open his ſong in ſuch a manner, that it ſhall be impoſſible for his antagoniſt to ſurpaſs it, begins with Jupiter himſelf, whom he claims for his patron. Menalcas, in his turn, lays claim to the patronage of Apollo, which he enforces, by ſaying he is always provided with gifts ſuitable to that deity.

Ab Jove principium Muſae.] Servius ſays theſe words are capable of two interpretations, either *The beginning of my ſong is from Jupiter*; or, *O Muſes, let us begin from Jupiter.* La Cerda underſtands it in the former ſenſe; but Ruaeus juſtly preſers the latter, becauſe we have a parallel paſſage in the ſeventeenth Idyllium of Theocritus, where the Muſes are invoked in like manner;

Ἐκ Διὸς ἀρχώμεσθα, καὶ εἰς Δία λήγετε, Μοῖσαι.

" Begin with Jove, my Muſe, and
" end with Jove."

The old tranſlation by W. L. is in ſome meaſure according to the firſt interpretation;

" Their firſt commence from Jove
" the Muſe's take."

The Earl of Lauderdale follows the latter;

" Almighty Jove my Muſe ſhall
" firſt revere."

And Dryden;

" From the great father of the
" Gods above
" My Muſe begins."

And Dr Trapp

" With

He gives plenty to our fields, he regards my song. Ille colit terras, illi mea carmina curae.

NOTES.

" With Jove, ye Muſes, let the " ſong begin."

Servius has juſtly obſerved, that this diſtich is an imitation of Aratus, who begins his poem thus;

Ἐκ Διὸς ἀρχώμεσθα, τὸν οὐδέ ποτ' ἄνδρες ἐῶμεν
Ἄρρητον; μεσταὶ δὲ Διὸς πᾶσαι μὲν ἀγυιαι,
Πᾶσαι δ' ἀνθρώπων ἀγοραι, μεστὴ δὲ θάλασσα,
Καὶ λιμένες· πάντῃ δὲ Διὸς πεπλήσμεθα πάντες.

In like manner Orpheus begins his ſong, in the tenth book of Ovid's *Metamorphoſes*;

" Ab Jove, Muſa parens, cedunt " Jovis omnia regno,
" Carmina noſtra move. Jovis eſt " mihi ſaepe poteſtas
" Dicta prius."

From Jove, O Muſe, my mother, draw my verſe
All bow to Jove: Jove's power we oft rehearſe. SANDYS.

The Muſes were nine ſiſters, the daughters of Jupiter and Mnemoſyne. Their names were Clio, Euterpe, Thalia, Melpomene, Terpſichore, Erato, Polymnia, Urania, and Calliope, who was the moſt excellent of them all according to Heſiod;

Ταῦτ' ἄρα Μοῦσαι ἄειδον, Ὀλύμπια δώματ' ἔχουσαι
Ἐννέα θυγατέρες μεγάλου Διὸς ἐκγεγαυῖαι,
Κλειώ τ', Εὐτέρπη τε, Θάλειά τε Μελπομένη τε,
Τερψιχόρη τ', Ἐρατώ τε, Πολύμνιά τ', Οὐρανίη τε
Καλλιόπη θ'· ἥ δὴ προφερεστάτη ἐστὶν ἁπασέων·

And,

Μνημοσύνης δ' ἐξαῦτις ἐράσσατο καλλικόμοιο
Ἐξ ἧς αἱ Μοῦσαι χρυσάμπυκες ἐξεγένοντο
Ἐννέα.

Jovis omnia plena.] Several of the ancient philoſophers were of opinion, that one ſoul animated the univerſe, and that this ſoul was the deity. Plutarch, in his treatiſe on the opinions of philoſophers, tells us that all, except thoſe who aſſert the doctrine of a *vacuum* and atoms, held the univerſe to be animated. See the note on ver. 221. of the fourth Georgick. In the ſame treatiſe we find, that Thales, Pythagoras, Plato, Ariſtotle, Dicaearchus, and Aſclepiades the phyſician, ſuppoſed the ſoul to be incorporeal, ſelf-moving, a thinking ſubſtance, and the conſtant action of a natural organ endued with life; Οὗτοι πάντες οἱ προτεταγμένοι ἀσώματον τὴν ψυχὴν ὑποτίθενται, φύσει λέγοντες αὐτοκί-

νητον

MEN. Et me Phoebus amat: Phoebo ſua ſemper apud me

MEN. *And Phœbus loves me: Phœbus always finds his own offerings with me,*

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νητον καὶ ουσίαν νοητὴν, ἢ τοῦ φυσικοῦ ὀργανικοῦ ζωὴν ἔχοντος ἐντελέχειαν: and that, according to Pythagoras and Plato, the ſoul is immortal, and when it leaves the body, returns to the ſoul of the world; Πυθαγορας, Πλάτων ἄφθαρτον εἶναι τὴν ψυχὴν, ἐξιοῦσαν γὰρ εἰς τὸ τοῦ παντὸς ψυχὴν ἀναχορεῖν πρὸς τὸ ὁμογενές. Thales ſeems to have been the firſt who advanced, that the ſoul or mind of the world is the Deity; for thus Plutarch informs us; Θαλῆς νοῦν τοῦ κόσμου θεὸν. We learn from the ſame author, that Socrates and Plato, who were of the ſame opinion concerning the univerſe, ſuppoſed three principles, God, Matter, and Idea: that God is the mind of the world; Matter the firſt ſubject of generation and corruption; and Idea an incorporeal ſubſtance in the conceptions and imaginations of God; Σωκράτης Σωφρονίσκου Ἀθηναῖος, καὶ Πλάτων Ἀρίστωνος Ἀθηναῖος, αἱ γὰρ αὐτα περὶ παντὸς ἑκατέρου δόξαι, τρεῖς ἀρχὰς, τὸν θεὸν, τὴν ὕλην, τὴν ἰδέαν· ἔστι δὲ ὁ θεὸς ὁ νοῦς, ὕλη δὲ τὸ ὑποκείμενον πρῶτον γενέσει καὶ φθορᾷ, ἰδέα δὲ οὐσία ἀσώματος ἐν τοῖς νοήμασι καὶ ταῖς φαντασίαις τοῦ θεοῦ· ὁ θεὸς νοῦς ἐστι τοῦ κόσμου. Jupiter being the ſupreme of the fabulous deities, his name is frequently uſed by the Poets to expreſs the one God, whom the wiſeſt of the Philoſophers acknowledged, as the Soul or Mind of the univerſe. Thus Virgil here calls him Jupiter, *Jovis omnia plena*; but in the fourth Georgick he calls him God; *Deum namque ire per omnes*; and in the ſixth Aeneid, he calls him Spirit and Mind;

" Principio caelum, ac terras, cam-
" poſque liquentes,
" Lucentemque globum Lunae,
" Titaniaque aſtra
" *Spiritus* intus alit, totamque in-
" fuſa per artus
" *Mens* agitat molem, et magno ſe
" corpore miſcet."

61. *Ille colit terras.*] Servius interprets *colit*, *amat*, which he confirms by a paſſage in the firſt Aeneid, *Unam poſthabita* coluiſſe *Samo*, where *coluiſſe* means *amaſſe*. Ruaeus renders it *ille foecundat terras*. Thus alſo his learned countryman Marolles, *C'eſt luy qui cultive les champs*; and W. L. *He fertile makes the land*; and the Earl of Lauderdale, *He clothes the earth*; and Dr Trapp, *He for the world provides indulgent*; and Catrou, *Il donne de la fecondité à nos campagnes*. Dryden's paraphraſe ſeems to be in the ſame ſenſe;

" To Jove the care of heav'n and
" earth belongs;
" My flocks he bleſſes."

Illi mea carmina curae.] " Poets " are under the protection of the " Gods; thus Ovid,

bays, and sweet-red hyacinths. Munera sunt lauri, et suave rubens hyacinthus.

NOTES.

" At sacri vates, et Divum cura
" vocamur.
" And Tibullus;
" ——Divum servat tutela poëtas."
LA CERDA.

62. *Et me Phoebus amat, &c.*] " Damoetas had begun with Jupiter, and therefore it was difficult for his adversary to rise higher. Menalcas however, according to the laws of the Amoebean Eclogue, carries the thought farther, and corrects that of his adversary. The first had boasted that Jupiter loved his verses, this was presumption. The second says he has presents always at hand, to offer to the God of verse: this is piety and modesty." CATROU.

Servius thinks these words capable of a double interpretation; either he only equals his adversary, that God, whom each worships, being to him supreme: or else he intends to go farther, meaning by *and Phoebus loves me*, that not only Jupiter, but Apollo also loved him.

Burman finds *at me* in some manuscripts.

Phoebus.] " The same with Apollo and Sol, the son of Jupiter and Latona, who bore him at the same time with Diana, in the island Delos, the inventor of physick; and the God of divination, poetry and musick. He was called Phoebus *quasi* Φάος βίου, the *light of life*." RUAEUS.

63. *Lauri.*] The *Laurus* is not our Laurel, but Bay, as is shewn in the note on ver. 306. of the first Georgick.

Apollo was in love with Daphne, the daughter of Peneus. She being pursued by him, and almost overtaken, besought her father to have pity on her; Peneus heard her prayer, and to preserve her chastity from the violation of Apollo, changed her into a Bay-tree. The God being disappointed of possessing the nymph, resolved that the tree should be his favourite, and enjoy the greatest honours, according to Ovid, in the first book of his Metamorphoses;

" Cui Deus, at conjux quoniam
" mea non potes esse,
" Arbor eris certe, dixit, mea.
" Semper habebunt
" Te coma, te citharae, te nostrae,
" laure, pharetrae.
" Tu ducibus Latiis aderis, cum
" laeta triumphum
" Vox canet; et longae visent Ca-
" pitolia pompae.
" Postibus Augusti eadem fidissima
" custos
" Ante fores stabis, mediamque
" tuebere quercum."

Suave rubens hyacinthus.] Hyacinthus, who was another favourite of Apollo, and unhappily killed by him, was changed into the flower called Hyacinth by the Poets. It is however very different from any of the sorts of hyacinth, which we cultivate

ĐAM. Malo me Galatea petit laſciva puella; DAM. *Galatea, wanton girl, throws an apple at me,*

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cultivate in our gardens. See the note on ver. 183. of the fourth Georgick.

" It is certain, that the law of " the Amoebean, or reſponſive " verſe, is this; that the laſt " ſpeaker muſt produce ſomething " better, or at leaſt equal; other- " wiſe he is overcome. Damoetas " therefore, in this contention for " honour, begins moſt arrogantly. " He aſſumes to himſelf Jupiter, " who fills all things, he will leave " nothing to his adverſary, whom " he intends to overwhelm with " the power of ſo great a deity. " Add to this the great haughtineſs " of the firſt verſe. Menalcas being " in theſe ſtreights, lays hold on " that deity, whom he knows to " be next to Jupiter. and ſupreme " in poetry. He adds an affection, " which is wanting in the firſt; for " it is more to ſay *he loves me*, than " *he regards my verſes*. He adds a " reciprocal love; he loves me and " I love him, for I eſteem and ho- " nour his gifts. What if you " ſhould admit the explication of " Servius? *Phoebus alſo loves me*; " that is, *Jupiter loves me, and* " *Phoebus alſo*. I have two deities, " and you have but one. Laſtly " there is no pledge between Da- " moetas and Jupiter; but a great " one between Menalcas and Phoe- " bus; he always keeps by him " bays and hyacinths. There is " no doubt of his being conqueror " here. Compare this with The- " ocritus, ταὶ Μῶσαί μὲ φιλεῦντι, " *the Muſes love me*. The other " anſwers, ἢ γὰρ ἐμ' ὠ' πόλων φιλέει, " *and Apollo loves me*. It was no " great matter for him to get the " better, for the firſt had not art " enough to preclude him. But it " was a great difficulty for Menal- " cas to overcome, when Jupiter " was already engaged. Laſtly " our Poet, with more propriety, " oppoſes one God to another, " whereas the Greek Poet ſets " Goddeſſes againſt a God, and " thoſe very Goddeſſes too, that " are the companions, and even " the ſervants of Phoebus. There " are many things delivered con- " cerning Jupiter and Phoebus, " which ſhew them often to diſ- " agree. Theocritus goes on, *the* " *Muſes love me*

" ——πολὺ πλέον ἢ τὸν ἀοιδὸν
" Δαφνιν,

" *much more than the ſinger Daph-* " *nis*. Here the Greek Poet falls " ſhort, for the other ſhepherd op- " poſes nothing to this part. What " Theocritus introduces afterwards, " concerning the goats and fine " ram, is good. Calpurnius, Ecl. " 2. who follows both Poets, thus " imitates this part. Idas ſays firſt

" Me Sylvanus amat, dociles mihi
" donat avenas,
" Et mea frondenti circumdat tem-
" pora taeda.

" To which Aſtachus anſwers,

and runs to hide herſelf among the willows, but wiſhes I may ſee her firſt.

Et fugit ad ſalices, et ſe cupit ante videri. 65

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" Et mihi Flora comas parienti
" gramine ſpargit,
" Et mihi matura Pomona ſub ar-
" bore ludit."

LA CERDA.

If I might venture to deliver my opinion in an affair, which ſeems to have been determined by the general conſent of the Criticks, I ſhould ſay, that the law which they have enacted with regard to the Amoebean poetry is not juſt. If the laſt ſpeaker muſt neceſſarily equal, if not excel, what has been ſaid by the firſt, I do not ſee how it is poſſible for the laſt ever to come off with conqueſt: at the beſt he can but make a drawn battle of it: In the preſent Eclogue, the Criticks endeavour to prove, that Menalcas is equal to Damoetas in every couplet, and in ſome ſuperior. Surely then he excels him, and ought in equity to obtain the prize; or elſe it is impoſſible for the laſt ſpeaker ever to gain the victory. If this was the caſe, who would ever engage in ſuch a contention, where the firſt ſpeaker cannot poſſibly loſe the victory, and the laſt can never get it? This imaginary law therefore ſeems to be abſurd; the nature of the Amoebean poetry being rather this; that two perſons ſpeak alternately an equal number of verſes; that the latter is obliged to produce ſomething that has relation to what has been ſaid by the former; and that the victory is obtained by him, who has pronounced the beſt verſes. Palaemon, who is choſen for judge between our two ſhepherds, declares them to be equal; whence we may conclude, that Virgil intended, either that they ſhould be equal in every couplet, or elſe that ſometimes one ſhould excel, and ſometimes the other. With regard to the two couplets now before us, it muſt be allowed, after all that the Commentators have ſaid, that the firſt cannot be excelled. Therefore Menalcas does not attempt to emulate the firſt line, which is in praiſe of Jupiter, the ſupreme deity. He only anſwers to the end of the ſecond line, *illi mea carmina curae*, by ſaying that he himſelf is the favourite of Apollo, the God of verſe; to which he adds as an inſtance of the veneration which he has for this deity, that he takes care to be conſtantly provided with ſuch gifts as are agreeable to him. It is ſaid, that Menalcas makes choice of Apollo, as the next deity in order to Jupiter. But, according to Horace, Jupiter is infinitely great, and above all compariſon: and the next to him, though at an immenſe diſtance, is Pallas: nor is Apollo mentioned till not only Pallas, but even Bacchus and Diana have been celebrated;

" Quid prius dicam ſolitis Parentis
" Laudibus; qui res hominum, ac
" deorum
" Qui mare et terras, variiſque
" mundum
" Temperat horis?

" Unde

MEN. At mihi ſeſe offert ultro meus ignis Amyntas: MEN. *But my flame Amyntas comes to me of his own accord;*

NOTES.

" Unde nil majus generatur ipſo;
" Nec viget quicquam ſimile, aut
" ſecundum:
" Proximos illi tamen occupavit
" Pallas honores.
" Proeliis audax, neque te ſilebo,
" Liber, et ſaevis inimica virgo
" Belluis: nec te metuende certa
" Phoebe ſagittis."

Whom firſt? ſhall I creating Jove
With pious duty gladly ſing,
That guides below, and rules above,
The great diſpoſer, and the mighty king?
Than he none greater, next him none
That can be, is, or was;
Supreme he ſingly fills the throne;
Yet Pallas is allow'd the neareſt place.
Thy praiſes, Bacchus, bold in war,
My willing Muſe will gladly ſhow,
And, virgin, thee whom tygers fear;
And Phoebus dreadful for unerring bow. CREECH.

For my own part, I ſhould give the preference to the couplet of Damoetas; though it may be ſaid, in favour of Menalcas, that he has anſwered as well as it was poſſible for him to do, when his adverſary had aſſumed a patron above all imitation. Thus perhaps a candid judge will be loth to beſtow the victory on Damoetas; ſeeing it could not be expected that Menalcas ſhould perform an impoſſibility. But yet it muſt be allowed, that Damoetas, being to ſpeak firſt, had a right to take advantage of it, which he has done with ſucceſs, and is therefore ſuperior to his adverſary.

64. *Malo me Galatea, &c.*] The ſhepherds having celebrated the deities, whoſe patronage they claim, proceed next to the mention of their loves. Damoetas boaſts of the wantonneſs of his Galatea, who throws an apple at him, and then runs away to hide herſelf, but wiſhes at the ſame time, that ſhe may not be unſeen. In anſwer to this, Menalcas boaſts of the fondneſs of his Amyntas, who comes ſo often to him, that his very dogs are acquainted with him.

Theſe two couplets are an imitation of the ſame number, in the fifth Idyllium of Theocritus. Comatus ſays

Βάλλει κἠμάλοισι τὸν αἰπόλον ἁ Κλεαρίστα,
Τὰς αἶγας παρελῶντα, κἠδύ τι ποππυλιάσδει.

" The fair Caliſtris, as my goats I
" drove
" With apples pelts me, and ſtill
" murmurs love." CREECH.

Lacon anſwers,

Κήμέ γὰρ ὁ Κρατίδας τὸν ποιμένα λεῖος ὑπάντων
Ἐκμαίνει· λιπαρὰ δὲ παρ' αὐχένα σείετ' ἔθειρα.

" And me ſmooth Cratid, when he
" meets me, fires;
" I burn, I rage, and am all wild
" deſires." CREECH.

So that even Delia is not better known to my dogs. Notior ut jam ſit canibus non Delia noſtris.

NOTES.

It muſt however be allowed, that the copy is ſuperior to the original. The Commentators diſcourſe, with much ſhew of learning, on theſe apples which Galatea throws at her lover; but I believe Virgil intended no greater myſtery, than to deſcribe naturally the little wantonneſs of a country girl, who endeavours to make her lover take notice of her, and then runs away and hides herſelf, hoping at the ſame time, that he will not be very dull at diſcovering her. Horace, who was better verſed in theſe affairs, than moſt of the learned Criticks, has alluded alſo to theſe little coquettries,

"Nunc et latentis proditor intimo
"Gratus puellae riſus ab angulo."

Now love to hear the hiding maid,
Whom youth hath fir'd, and beauty charms,
By her own tittering laugh betray'd;
And forc'd into her lover's arms.

Mr Pope, in his firſt Paſtoral, had his eye on theſe paſſages of Virgil and Horace,

"Me gentle Delia beckons from the plain,
"Then hid in ſhades eludes her eager ſwain;
"But feigns a laugh to ſee me ſearch around,
"And by that laugh the willing fair is found."

66. *At mihi ſeſe offert, &c.*] Menalcas urges the conſtant affection of his Amyntas, in oppoſition to the levity of Galatea. Servius obſerves, that this is ſtronger than what Menalcas has ſaid, according to the law of Amoebean poetry.

67. *Delia.*] Some underſtand this to mean Diana; but it would be a preſumption in a ſhepherd to repreſent a Goddeſs ſo familiar with him, as to be acquainted with his dogs. It ſeems more reaſonable to think it was a ſervant-maid, or one at leaſt of the family.

Catrou is of opinion that Menalcas here has the advantage again, or is at leaſt equal. "Galatea, ſays "he, beſtows on one a mark of "her affection, by throwing apples "at him. Amyntas gives a greater "to the other, by offering himſelf to his friend of his own accord. The image of the ſhepherdeſs running away, and yet "being willing to be ſeen, is elegant and eaſy. That of the dogs "of Menalcas, which always "know Amyntas, and careſs him, "has ſomething in it agreeable and "natural."

I believe, the reader will be more inclinable to prefer the couplet of Damoetas. The deſcription of Galatea's behaviour is wonderfully pretty and natural; and more to be liked than the forward fondneſs of Amyntas. Milton makes it an excellence in Eve, that ſhe was *not obvious, not obtruſive*. Mr Pope ſeems to be of the ſame opinion; for

DAM. Parta meae Veneri ſunt munera: namque notavi
Ipſe locum, aëriae quo congeſſere palumbes.

DAM. *I have provided a preſent for my Venus: for I have marked the place, where the lofty ring-doves have built their neſt.*

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for in his firſt Eclogue, when Strephon has ſpoken the lines quoted above, Daphnis does not anſwer him, by boaſting of the forwardneſs of his miſtreſs; but deſcribes her as running away, yet wiſhing to be overtaken,

" The ſprightly Sylvia trips along
" the green,
" She runs, but hopes ſhe does not
" run unſeen,
" While a kind glance at her pur-
" ſuer flies,
" How much at variance are her
" feet and eyes."

68. *Parta meae Veneri, &c.*] The ſhepherds now boaſt of the preſents which they make to their loves. Damoetas ſays he intends to ſend ring-doves to Galatea; but Menalcas anſwers, that he has already ſent ten golden apples to Amyntas, and will ſend as many more the next day.

The firſt couplet is an imitation of one in the fifth Idyllium of Theocritus;

Κἠγὼ μὲν δωσῶ τᾷ παρθένῳ αὐτίκα φάσσαν,
Ἐκ τᾶς ἀρκεύθω καθελών· τηνεὶ γὰρ ἐφίσδει·

" I'll give my dear a dove; in yon-
" der woods
" I'll climb, and take her down, for
" there ſhe broods."

Meae Veneri.] It is no unuſual thing with the Greek and Roman writers, to uſe Venus for a *miſtreſs*.

69. *Aëriae . . . . palumbes.*] The *palumbes* or *palumbus* of the Latin writers, and the φάττα or φάσσα of the Greeks, is our *ring-dove*, or *queeſt*, called alſo in the North, a *cuſhat*. It differs from the *common pigeon*, or *dove*, in being larger; and having white ſpots on each ſide of the neck, like a collar or necklace, whence it is called *palumbus torquatus*, and by us *ring-dove*. Ariſtotle, in the thirteenth chapter of the fifth book of his Hiſtory of Animals, ſays " There are ſeveral " ſpecies of the pigeon or dove " kind. One ſort is called πελειὰς, " which is ſmaller than the com- " mon pigeon, and hard to tame: " it has blackiſh feathers, and it's " feet are red and rough; for " which cauſes it is never bred in " houſes. The φάττα is the largeſt " ſort of all, and the next is the " οἰνὰς; this is a little bigger than " the common pigeon: and the " leaſt of all is the τρυγών;" Τῶν δὲ περιστεροειδῶν τυγχάνει πλεῖω ὄντα τὰ γένη· ἔστι γὰρ ἕτερον πελειὰς καὶ περιστερά· ἐλάττων μὲν οὖν πελειὰς· τιθασσὸν δὲ γίνεται μᾶλλον ἡ περιστερά· ἡ δὲ πελειὰς καὶ μέλαν καὶ μικρὸν καὶ ἐρυθρόπουν, καὶ τραχύπουν, διὸ καὶ οἰκίδεις τρέφει· μέγιστον μὲν οὖν τῶν τοιούτων ἡ φατ̃α ἐστὶ, δεύτερον δὲ ἡ οἰνάς·

MEN. *I have done the beſt I could; I have ſent my boy ten golden apples*

MEN. Quod potui, puero ſylveſtri ex arbore lecta

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οἰνάς· ἄυτη δὲ μικρῷ μείζων ἐστὶ τῆς περιστερᾶς· ἐλάχιστον δὲ τῶν τοιούτων ἡ τρυγών. The πελειὰς is probably our *rock-pigeon*, which is ſmall, of an aſh-colour, and breeds on the rocks. The οἰνάς is our *ſtock-dove* or *wood-pigeon*, which has purple feathers, as if ſtained with wine, whence it is called οἰνάς and *vinago*. The τρυγών is the *turtle-dove*, and the φάτλα is the *ring-dove*. Theſe laſt build in high trees, whence Virgil calls them *aëriae*. The amorous diſpoſition of doves, and their reputed conjugal fidelity, make them a proper preſent from a lover to his miſtreſs. Propertius ſeems to have meant our ring-dove by his *columba torquata*;

" Sed cape *torquatae*, Venus O re-
" gina *columbae*
" Ob meritum ante tuos guttura
" ſecta focos."

Congeſſere.] Burman tells us, that Heinſius had written *conceſſere* in the margin; but *congero* has been uſed in the ſame ſenſe by other good authors. Thus Plautus, in the *Rudens*;

" Credo alium in aliam beluam ho-
" minem vortier.
" Illic in columbum, credo, leno
" vertitur.
" Nam in columbari ejus collum
" haut multo poſt erit;
" In nervum mille hodie *nidamenta*
" *congeret.*"

70. *Quod potui, &c.*] This couplet is taken from the third *Idyllium* of Theocritus;

Ἠνὶ δέ τοι δέκα μᾶλα φέρω· τηνῶδε καθεῖλον,
Ὤ μ' ἐκέλευ καθελεῖν τύ· κὴ ἄυριον ἄλλά τοι ὀισω.

" Ten apples I have ſent, you
" ſhew'd the tree;
" Ten more to morrow; all I
" pluck for thee." CREECH.

We ſee here, that Theocritus ſays *apples* ſimply without any epithet; and perhaps Virgil might mean no more by *golden*, than to expreſs the excellence of the apples. It is however the general opinion of the Criticks, that ſome particular fruit, different from what we call ſimply *apples*, is intended. Some will have citrons to be the fruit in queſtion: but they were not planted in Italy, till long after Virgil's time. Our Poet himſelf, in the ſecond Georgick, where he ſpeaks of the diſtinguiſhing of countries by their trees, makes the citron peculiar to Media. Therefore this fruit cannot be the *golden apple*, which the ſhepherd gathered in a wood, *ſylveſtri ex arbore lecta*. Much leſs can it be the orange, as Catrou has tranſlated it, making it to be gathered alſo from a wilding; " C'étoit dix oranges, " que j'avois cüeillies ſur un Sauva-" geon." So far was the orange from

Aurea mala decem miſi: cras altera mittam. *gathered from a wild tree: tomorrow I will ſend him as many more.*

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from growing in the woods of Italy in thoſe days, that the fruit itſelf was wholly unknown to the Ancients. The more general opinion of the learned is, that theſe golden apples are quinces, which ſome affirm to have been ſpoken of by the Ancients under the name of *melimela*, being ſo called from their yellow colour like honey. But Pliny ſays expreſsly, that the *melimela* were named from their having the *taſte*, not the *colour*, of honey; "Muſtea "a celeritate miteſcendi, quae "nunc *melimela* dicuntur *a ſapore* "*melleo*." Thus alſo Martial,

"Dulcibus aut certant quae *meli-*
"*mela* favis."

We have ſeen already, in the note of ver. 51. of the ſecond Eclogue, that the quince has a taſte too auſtere for the palate of a young perſon; and Martial ſeems to allude to this auſterity, when he ſays, that if you preſerve quinces in honey, you may then, if you pleaſe, call them *melimela*;

"Si tibi Cecropio ſaturata Cydonia
"melle
"Ponentur: dicas haec melimela
"licet."

It may with better reaſon be affirmed, that the *pomegranate* is the *golden apple*. This fruit is common in Italy, and grows even in the woods, as we are aſſured by Matthiolus, a learned Italian; "Nuſquam non "cognita ſunt in Italia: ſiquidem "inibi et in hortis, et in vinetis, et in "viridariis eorum frequentiſſime vi-"ſuntur arbores. Sylveſtre alterum, "alterum domeſticum. Sylveſtres "ſponte naſcuntur in collibus, et "maritimis locis, et aridis." Thus far it agrees with the *golden apples*, which either grew on a wild tree, or were gathered in a wood, *ſylveſtri ex arbore*. Let us now conſider the deſcription, which Ovid gives of the *golden apples*, with which Hippomenes won Atalanta, in the tenth book of the Metamorphoſes;

"Eſt ager, indigenae Tamaſenum
"nomine dicunt;
"Telluris Cypriae pars optima:
"quem mihi priſci
"Sacravere ſenes: templiſque ac-
"cedere dotem
"Hanc juſſere meis. Medio nitet
"arbor in arvo;
"Fulva comam, fulvo ramis cre-
"pitantibus auro.
"Hinc tria forte mea veniens de-
"cerpta ferebam
"Aurea poma manu."

A field there is, ſo fertile none, thro' all
Rich Cyprus, which they Damaſcenus call.
Antiquitie this to my honour vow'd:
And therewith all my temples are endow'd.
A tree there flouriſht on that pregnant mold,
Whoſe glittering leaves, and branches, ſhone with gold.

Three

DAM. *O! how often, and how tenderly has Galatea spoken to me! O ye winds, bear some part to the ears of the Gods.*

DAM. O quoties, et quae nobis Galatea locuta eſt!
Partem aliquam venti divum referatis ad aures.

NOTES.

Three golden apples, gathered from that tree,
By chance I brought:

Pliny mentions *Tamaſcus*, as one of the fifteen towns of Cyprus. We learn from a Greek poet, quoted by Athenæus, that a pomegranate-tree was planted in that iſland by Venus, which was highly eſteemed; Ἐριφος δὲ ἐν Μελιβοίᾳ ἀντὰ ταῦτα τὰ λαμβεῖα προσθεὶς ὡς ἴδια, τὰ τοῦ Ἀντιφάνους ἐπιφέρει,

—— Αὗται δὲ Ῥοιαὶ
Ὡς εὐγενεῖς· τὴν γὰρ Ἀφροδίτην ἐν Κύπρῳ
Δένδρου φυτεῦσαι, τοῦτό φασιν, ἓν μόνον
Βέρβεια πολυτίμητε.

By comparing this Greek author with Ovid, we find that the tree planted in Cyprus, and bearing golden apples, was a pomegranate-tree. Now, that the fruit of this tree was deſcribed to be of a yellow, or golden colour, we find in the fifth book of the Metamorphoſes, where it is called *pallenti*, which we have already obſerved, in the note on ver. 46. of the ſecond Eclogue, to be aſcribed to gold by the ſame Poet:

" *Puniceum* curva decerpſerat ar-
" bore *pomum*:
" Suntaque *pallenti* ſeptem de *cor-*
" *tice* grana
" Preſſerat ore ſuo."

More authors might be quoted, but what we have already ſaid is ſufficient to prove, that the golden apples of the Poets are *pomegranates*.

In theſe couplets Menalcas ſeems to have the advantage; for Damoetas only had a preſent in view for Galatea; but Menalcas has already made a preſent of ten pomegranates to Amyntas, and deſigns to ſend him as many more.

72. *O quoties, &c.*] Damoetas ſpeaks in a rapture of the ſoft things, which Galatea has ſaid to him; and invokes the winds to carry part of them even to the ears of the Gods. Menalcas, in oppoſition, expreſſes a complaint of Amyntas leaving him to keep the nets, whilſt he himſelf goes to hunt.

73. *Partem aliquam venti, &c.*] The Commentators are divided about the meaning of this paſſage. Servius underſtands it to ſignify, that the words of Galatea are ſo ſweet, as to be worthy of being heard even by Gods. La Cerda is of the ſame opinion, and adds, that the winds were thought by the Ancients to be meſſengers between the Gods and men. Thus Dryden tranſlates it,

" Winds on your wings to heav'n
" her accents bear,
" Such words as heav'n alone is fit
" to hear."

Catrou

MEN. Quid prodeſt, quod me ipſe animo non ſpernis, Amynta,
Si, dum tu ſectaris apros, ego retia ſervo?
DAM. Phyllida mitte mihi: meus eſt natalis, Iola:

MEN. What advantage is it to me, my Amyntas, that you do not deſpiſe me in your heart, if I muſt keep the nets, whilſt you hunt the boar.
DAM. O Iolas, ſend Phyllis to me: it is my birth-day.

NOTES.

Catrou gives a quite different ſenſe; for he ſuppoſes the ſhepherd to deſire the winds, to carry only a part to the Gods, for fear they ſhould be jealous; "Zephirs, n'en portez "qu'une partie aux oreilles des "dieux! *ils en ſeroient jaloux.*" Ruaeus hints at the beſt interpretation; the ſhepherd intreats the winds to bear at leaſt ſome part of her words to the Gods, that they may be witneſſes of the promiſes, which Galatea has made to him.

74. *Quid prodeſt, &c.*] Menalcas boaſts alſo of the love that Amyntas bears to him, and adds a kind complaint, that this is not ſufficient, ſince he will not let him partake of the dangers, to which he expoſes himſelf in the chace.

La Cerda is afraid, that the victory will here be thought to belong to Damoetas. He owns it is a difficult place, and therefore ſtrains hard, to ſhew wherein Menalcas excels. He objects to the firſt couplet, that Damoetas boaſts of nothing but words, and ſhews how little they are to be depended upon. This is mere trifling, ſince he himſelf allows them to be ſuch words as were fit even for Gods to hear. Surely nothing can be more elegant, than the rapture in which Damoetas ſpeaks of the promiſes of his miſtreſs, and his prayer to have them confirmed by the Gods. We may therefore venture once more to allow him the victory.

76. *Phyllida mitte mihi, &c.*] Damoetas calls upon Iolas, to ſend Phyllis to him, and invites him to come himſelf, when the Ambarvalia are celebrated. Menalcas claims Phyllis, as his favourite miſtreſs, and boaſts of the tenderneſs, which ſhe ſhewed at parting with him.

Meus eſt natalis.] The Ancients uſed to celebrate the day of their birth with much chearfulneſs, and invite their friends to partake with them. Thus Plautus in his *Captivi*;

"—— HEG. Quia natalis eſt dies.
"ERG. Propterea a te vocari me
"ad coenam volo."

And in the Pſeudolus;

"Nam mihi hodie natalis dies eſt;
"decet eum vos omnes con-
"celebrare:
"Pernam, glandium, callum; ſu-
"men, facito in aqua jaceant.
"Satin' audis?
"Magnifice volo enim ſummos vi-
"ros accipere, ut mihi rem
"eſſe reantur."

And in the Perſa;

"—— Hoc age, accumbe: hunc
"diem ſuavem

"Meum

When I offer a heifer for the fruits of the earth, do you come yourself. Cum faciam vitula pro frugibus, ipſe venito.

NOTES.

" Meum natalem agitemus: amoe-
" num: date aquam manibus,
" apponite menſam."

The thirteenth Elegy of Ovid's third book *de Triſtibus*, is on his birth-day, wherein he laments, that being baniſhed into ſuch a diſmal country, it is not in his power to celebrate the day with ſuch ſolemnities as uſual; the wearing of a white garment, crowning the altar with flowers, and offering frankincenſe, and holy cakes;

" Quid tibi cum ponto? num te
" quoque Caeſaris ira
" Extremam gelidi miſit in orbis
" humum?
" Scilicet expectas ſoliti tibi moris
" honorem,
" Pendeat ex humeris veſtis ut al-
" ba meis?
" Fumida cingatur florentibus ara
" coronis?
" Micaque ſollemni thuris in igne
" ſonet?
" Libaque dem pro me genitale no-
" tantia tempus?
" Concipiamque bonas ore fa-
" vente preces?"

Martial mentions it as an unuſual thing, to invite any one to celebrate a birth-day, who was not eſteemed a friend;

" Ad natalicias dapes vocabar,
" Eſſem cum tibi, Sexte, non
" amicus."

La Cerda thinks Damoetas deſires Iolas to ſend her to him, as an agreeable preſent, becauſe it was the cuſtom alſo to ſend preſents on thoſe occaſions. But it ſeems more probable, that he invites her as a friend.

Iola.] Iolas may be ſuppoſed to be the father of Phyllis.

77. *Cum faciam vitula, &c.*] The ſhepherd invites Phyllis to a merry entertainment; but her father to a more ſolemn feaſt. He means the *Ambarvalia*, in which they offered ſacrifice for the ſucceſs of the corn. This ſolemnity is beautifully deſcribed by our Poet in the firſt Georgick. See ver. 339.

Faciam.] *Facere* ſignifies to ſacrifice, and the victim is put in the ablative caſe: thus *faciam vitula* in the paſſage before us ſignifies *to ſacrifice a heifer*. La Cerda juſtly obſerves, that *rem ſacram*, or ſome ſuch words, muſt be underſtood after *faciam*, in confirmation of which, he produces a quotation of Livy, which comes up fully to the purpoſe; " Omnibus divis *rem divi-*
" *nam* thure, ac vino *feciſſe*."

Vitula.] We may obſerve, that this Eclogue began with a reproach, that Menalcas threw upon his adverſary, that he was only a hireling, that fed the flocks of others. Damoetas, being ſtung with this obloquy, takes occaſion more than once, to repreſent himſelf as a man of property. He offered at firſt to ſtake a heifer, which Menalcas was unwilling to anſwer, becauſe the

herd

MEN. Phyllida amo ante alias: nam me discedere flevit:
Et, longum formose vale, vale, inquit, Iola.

MEN. O Iolas, I love Phyllis above all others; for she wept at my departure, and said farewel, my Dear, a long farewel.

NOTES.

herd was not his own, but his father's. Here again Damoetas sets forth his own ability, and brags of offering a heifer, at the *Ambarvalia*, which was a sacrifice peculiar to wealthy persons: for the poorer sort contented themselves with offering a lamb, as we find in Tibullus;

" Vos quoque felicis quondam, nunc pauperis horti
" Custodes, fertis munera vestra Lares.
" Tunc *vitula* innumeros lustrabat caesa juvencos,
" Nunc agna exigui est hostia magna soli.
" Agna cadet vobis, quam circum rustica pubes
" Clamet, io messes, et bona vina date."

Ipse venito.] He treats Iolas, the father of Phyllis, with much respect, inviting him to the *Ambarvalia*, a solemn sacrifice, to which every one was obliged to come with the strictest purity, as we read also in Tibullus;

" Quisquis adest faveat: fruges lustramus et agros,
" Ritus ut a prisco traditus extat avo.
" Bacche veni, dulcisque tuis e cornibus uva
" Pendeat, et spicis tempore cinge Ceres.
" Luce sacra requiescat humus, requiescat arator,
" Et grave suspenso vomere cessat opus.
" Solvite vincla jugis: nunc ad presepia debent
" Plena coronato stare boves capite.
" Omnia sint operata Deo: non audeat ulla
" Lanificam pensis imposuisse manum.
" Vos quoque abesse procul jubeo: discedat ab aris
" Cui tulit hesterna gaudia nocte Venus.
" Casta placent superis: pura cum veste venite,
" Et manibus puris sumite fontis aquam."

78. *Phyllida amo, &c.*] Menalcas, in answer to Damoetas's pretending to invite Phyllis on his birth-day, declares, that he loves her above all others; and calls Iolas to witness, with what tenderness she took her leave of him.

Me discedere flevit.] For *discessum meum flevit*, a Grecism.

79. *Longum formose vale, vale, inquit.*] *Longum vale*, and *aeternum vale*, are Grecisms frequently used. Servius takes notice, that the last syllable of the second *vale* is short, because it comes before a vowel, as in *Te Corydon o Alexi.*

Iola.] Servius takes *Iolas* to be another name for *Menalcas*; so that

Dam. A wolf is a dreadful thing to the folds, rain to the ripe corn, winds to the trees: to me the anger of Amaryllis.

Men. Rain is a delightful thing to the seed, arbutes to the weaned kids,

DAM. Triſte lupus ſtabulis, maturis frugibus imbres,
Arboribus venti, nobis Amaryllidis irae.
MEN. Dulce ſatis humor, depulſis arbutus hoedis,

NOTES.

that, according to him, we ſhould interpret this line, *inquit, O formoſe Iola, vale, longum vale.* Marolles is of the ſame opinion for he tranſlates it, *adieu mon bel Iolas.* But Ruaeus has given a much better interpretation. "*Iola*, ſays he, is "not a word ſpoken by Phyllis to "Iolas, but by Menalcas to Iolas. "For as Damoetas had before ad"dreſſed himſelf to Iolas, ſaying "*O Iolas, ſend Phyllis to me:* ſo "now Menalcas alſo addreſſes him"ſelf to the ſame perſon, *O Iolas, I love Phyllis.*"

Here we may agree with the Criticks, that the victory belongs to Menalcas. Damoetas endeavours to obtain the affection of Phyllis by an invitation; but Menalcas has already gained it. Beſides there is a greater tenderneſs and delicacy in the latter couplet than in the former.

80. *Triſte lupus ſtabulis, &c.*] Damoetas, finding his rival to have the advantage, with regard to Phyllis, turns the diſcourſe to another miſtreſs, and declares nothing is more terrible in his opinion, than the anger of Amaryllis. Menalcas anſwers, that nothing is ſo delightful to him as Amyntas.

The firſt couplet ſeems to be an imitation of ſome verſes in the Βουκολιασταὶ of Theocritus;

Δένδρεσι μὲν χειμὼν φοβερὸν κακὸν, ὕδασι δ' αὐχμὸς,
Ὄρνισιν δ' ὅπλαγξ, ἀγροτέροις δὲ λίνα·
Ἀνδρὶ δέ, παρθενικᾶς ἀπαλᾶς πόθος——

"Rough ſtorms to trees, to birds
" the treacherous ſnare,
"Are frightful evils, ſpringes to
" the hare,
"Soft virgin's love to man."
CREECH.

Imbres.] Heinſius found *imber* in three ancient manuſcripts.

82. *Dulce ſatis humor, &c.*] Thus alſo Theocritus, in the ninth Idyllium.

Ἀδὺ μὲν ἁ μόσχος γαρύεται, ἁδὺ δὲ χ' ἁ βῶς,
Ἁδὺ δέ χ' ἁ σύριγξ, χὠ βωκόλος· ἁδὺ δὲ κἠγών.

"Sweet is the heifer's ſound, and
" ſweet the kine,
"Sweet is the pipe's, the ſwain's,
" and ſweet is mine."
CREECH.

Depulſis arbutus hoedis,] The goats are fond of the arbute, or ſtrawberry-tree. Thus our Poet, in the third Georgick;

"Poſt hinc digreſſus jubeo fron"dentia capris
"Arbuta ſufficere."

Thus

Lenta ſalix foeto pecori, mihi ſolus Amyntas.
DAM. Pollio amat noſtram, quamvis eſt ruſtica, Muſam:

Smiling willows to the pregnant cattle, Amyntas alone to me.
DAM. Though my ſong is ruſtick, yet Pollio likes it.

NOTES.

Thus alſo Horace;

" Impune tutum per nemus *ar-*
" *butos*
" Quaerunt latentes, et thyma de-
" viae
" Olentis uxores mariti."

See the notes on ver. 148. of the firſt Georgick, and ver. 300. of the third.

Depulſis ſignifies *weaned*, *a lacte* being underſtood, which is expreſſed in the ſeventh Eclogue,

" *Depulſos a lacte* domi quae clau-
" deret agnos."

Varro uſes *depulſus* alſo for being weaned; " Cum *depulſi* ſint agni a
" matribus." La Cerda thinks the ſhepherds are equal, in theſe couplets: but Catrou, according to cuſtom, affirms that Menalcas has the advantage. " The images,
" ſays he, which Menalcas here
" preſents to the mind, are more
" agreeable than thoſe of his ad-
" verſary. A wolf, unſeaſonable
" rains, and tempeſtuous winds are
" the ornament of Damoetas's diſ-
" courſe. In that of Menalcas,
" we have favourable rains, and an
" agreeable nouriſhment to the
" flocks." According to this way of reaſoning, Menalcas ought to be eſteemed inferior to Damoetas, in the two preceding contentions, in one of which he complains of the unkindneſs of Amyntas, and in the other ſpeaks of the grief of Phyllis, both melancholy images. Yet this learned Gentleman gives the preference to Menalcas on both theſe occaſions. In the preſent caſe they may juſtly be eſteemed equal, one repreſenting how much he dreads the diſpleaſure of Amaryllis; and the other how much he eſteems the favour of Amyntas. Nay Virgil himſelf ſeems to be of this opinion; for at the cloſe of this Eclogue, he makes Palaemon determine, that he who gives a good deſcription of his diffidence in love is equal with him, who deſcribes well his happy ſucceſs in the ſame paſſion;

" Et vitula tu dignus, et hic, et
" quiſquis amores
" Aut metuet dulces, aut experie-
" tur amaros."

84. *Pollio amat noſtram, &c.*] Damoetas introduces a new ſubject, and boaſts that Pollio is fond of his poetry. Menalcas lays hold on this occaſion, to celebrate Pollio, as being a Poet himſelf.

C. Aſinius Pollio was a Poet, Orator, and Hiſtorian, and a great patron of Poets, eſpecially of Virgil and Horace. He was choſen Conſul, in the year of Rome 714. The next year he had a triumph decreed him, for his victory over the Dalmatians, at which time Ruaeus ſuppoſes this Eclogue to be written, becauſe

Ye Muses, feed a heifer for your reader. Pierides, vitulam lectori pascite vestro. 85

NOTES.

because mention is here made of preparing victims for Pollio. Horace addresses the first Ode of the second book to him, in which we find, that he wrote concerning the civil wars, that he composed tragedies, that he was an orator, and that he triumphed over the Dalmatians;

" Motum ex Metello consule civicum
" Bellique causas, et vitia, et modos,
" Ludumque fortunae, gravesque
" Principum amicitias, et arma
" Nondum expiatis uncta cruo-
" ribus;
" Periculosae plenum opus aleae
" Tractas: et incedis per ignes
" Suppositos cineri doloso.
" Paulum severae Musa Tra-
" goediae
" Desit theatris: mox, ubi publicas
" Res ordinaris, grande munus
" Cecropio repetes cothurno:
" Insigne moestis praesidium reis,
" Et consulenti, Pollio, curiae;
" Cui laurus aeternos honores
" Dalmatico peperit triumpho;
" Jam nunc minaci murmure
" cornuum
" Perstringis aures: jam litui stre-
" punt;
" Jam fulgor armorum fugaces
" Terret equos, equitumque vultus.
" Audire magnos jam videor
" duces,
" Non indecoro pulvere sordidos:
" Et cuncta terrarum subacta,
" Praeter atrocem animum Ca-
" tonis."

Sad prisoners guard, and glory of the bar,
The Senate's oracle, and great in war,
Whose faith and virtue all proclaim;
To whom the German triumph won
Eternal fame,
And never-fading glories of a crown:

The grounds and vices of our wars,
Our civil dangers and our fears,
The sport of chance, and turns of fate,
And impious arms that flow'd
With yet unexpiated blood;

The great Triumvirate,
And their leagues fatal to the Roman state;
A dangerous work you write, and tread
O'er flames by treacherous ashes hid;
Yet this you write, and give to fame,
A lasting monument of our father's shame:

But hold thy mourning Muse, forbear
To tread the crowded theater,
Till quiet, spread o'er state-affairs,
Shall lend thee time for meaner cares;
And then inspir'd with tragick rage
Return to the forsaken stage,
And mourn the faults and follies of the age:

Methinks the trumpets threat'ning sound
Disturbs our rest with fierce alarms,
And from the shining arms
A dreadful lightning spreads around;
It darts pale fear thro' ev'ry eye,
The horses start, and trembling riders fly:

Methinks

MEN. Pollio et ipſe facit nova carmina, paſcite taurum,

MEN. *And Pollio makes new verſes himſelf: feed a bull,*

NOTES.

Methinks the warlike captains ſhouts are heard,
With ſordid duſt how gloriouſly beſmear'd!
In blood I ſee the ſoldiers roul,
I ſee the world obey,
All yield, and own great Caeſar's ſway,
Except the ſtubborn Cato's haughty ſoul: CREECH.

Seneca, in his book *de Tranquillitate Animi*, mentions him as a great Orator; "Et magni, ut dixi, viri "quidam ſibi menſtruas certis die- "bus ferias dabant: quidam nul- "lum non diem inter otium et cu- "ras dividebant. Qualem Pollio- "nem Aſinium *oratorem magnum* "meminimus, quem nulla res ultra "decimam retinuit. Ne epiſtolas "quidem poſt eam horam legebat, "ne quid novae curae naſceretur, "ſed totius diei laſſitudinem duabus "illis horis ponebat." He was the firſt, that erected a publick library in Rome, as we find in Pliny, *lib.* 7. *c.* 30. who adds, that the ſtatue of Varro being erected in his life-time, in that library, by *ſo great an orator and citizen*, was no leſs glory to him, than the naval crown given him by Pompey the Great, when he had finiſhed the piratick war. "M. Varronis in *bibliotheca*, quae "prima in orbe ab Aſinio Pollione "de manubiis publicata Romae eſt, "unius viventis poſita imago eſt: "haud minore (ut equidem reor) "gloria, *principe oratore et cive*, "ex illa ingeniorum, quae tunc "fuit, multitudine, uni hanc co- "ronam dante, quam tum eidem "Magnus Pompeius piratico ex "bello navalem dedit." He mentions this library again in *lib.* 35. *c.* 2. "Aſinii Pollionis hoc Ro- "mae inventum, qui primus *bibli-* "*othecam* dicando, ingenia homi- "num rem publicam fecit." The ſame author mentions Pollio's fine collection of ſtatues, by Praxiteles and other famous maſters, as the reader will find at large, in lib. 36. c. 5. Plutarch mentions him as an intimate friend of Julius Caeſar, and one of thoſe, who were preſent with that great man, when he deliberated concerning the paſſage of the Rubicon. The ſame author quotes Pollio's account of the battle at Pharſalia, and ſpeaks of his being with Caeſar in Africa, and aſſiſting him in putting a ſtop to the flight of his men, when they were ſurprized by Scipio. The younger Pliny mentions him in a liſt of the greateſt men in Rome; "Sed ego verear "ne me non ſatis deceat quod de- "cuit M. Tullium, C. Calvum, "*Aſinium Pollionem*, Marcum Meſ- "ſalam, Q. Hortenſium, M. Bru- "tum, &c." Valleius Paterculus alſo, ſpeaking of the men of extraordinary genius who adorned the Auguſtan age, inſerts the name of Pollio in that illuſtrious catalogue; "Jam poene ſupervacaneum "videri poteſt, eminentium inge- "niorum notare tempora. Quis

that already butts with his horn, and ſpurns the ſand with his foot.

Jam cornu petat, et pedibus qui ſpargat arenam.

NOTES.

" enim ignorat diremtos gradibus " aetatis floruiſſe hoc tempore Ci- " ceronem, Hortenſium, ſaneque " Craſſum, Catonem, Sulpicium; " moxque Brutum, Calidium, Coe- " lium, Calvum, et proximum Ci- " ceroni Caeſarem; eorumque " velut alumnos, Corvinum, ac " *Pollionem Aſinium*, aemulumque " Thucydidis Salluſtium." In another place, he mentions his ſteadineſs, and fidelity to Caeſar's cauſe; " Aſinius autem Pollio, firmus pro- " poſito, et Julianis partibus fidus." The ſame Hiſtorian mentions another inſtance of his integrity. There had been a great friendſhip between him and Anthony; but after the latter gave himſelf up to an infamous commerce with Cleopatra, Pollio would have no more concern with him; but when Auguſtus invited him to join with his forces in the fight at Actium, he refuſed to be engaged on either ſide; " Non " praetereatur Aſinii Pollionis fac- " tum et dictum memorabile. " Namque cum ſe poſt Brundu- " ſinam pacem continuiſſet in Ita- " lia, neque aut vidiſſet unquam " reginam, aut poſt enervatum a- " more ejus Antonii animum, par- " tibus ejus ſe miſcuiſſet, rogante " Caeſare, ut ſecum ad bellum " proficiſceretur Actiacum: Mea, " inquit, in Antonium majora me- " rita ſunt, illius in me beneficia " notiora: itaque diſcrimini veſtro " me ſubtraham, et ero praeda " victoris."

85. *Pierides vitulam, &c.*] Servius underſtands this to mean, " ei- " ther feed his herds, becauſe he " reads this poem, or nurſe up a " heifer for him as a reward." Ruaeus makes a farther uſe of this paſſage. He thinks the time of the publication of this Eclogue may be diſcovered from the verſes before us. He is of opinion, that the mention of a heifer and afterwards of a bull, refers to the time of his obtaining a triumph for the Dalmatian victory; theſe animals being ſacrificed on ſuch occaſions, to Jupiter Capitolinus. That triumph being noted in the *Faſti*, to have happened on the eighth of the Kalends of November, in the year of Rome 715, he concludes, that this Eclogue muſt probably have been written about the middle of October, when Virgil was about 31 years old. His learned countryman, Catrou, is of another opinion. He thinks, that Damoetas propoſes to breed up a heifer for him, as a man of taſte in poetry; and that Menalcas propoſes a young bull, as for one, who was himſelf an illuſtrious Poet. Burman, in his note on the next couplet, takes *nova carmina* to ſignify Heroic and Epic verſes, being induced by a note of Acron on Horace, where he ſays, that the Lyric poets uſed to ſacrifice a heifer, the Tragic a goat, and the others a bull. He quotes Ramus alſo, who ſays a heifer was a reward for Bucolic poets, which Burman ſays he took

DAM. Qui te, Pollio, amat veniat; quo te quoque gaudet:

DAM. *Let him, who loves thee, O Pollio, reach the ſame honours, which he rejoices to ſee thee attain;*

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took from Servius, and wiſhes he had added the authority of ſome other writer. I believe indeed it will be difficult to prove, that either heifers or bulls were ever offered in ſacrifice by Poets, or given to them as a reward. We know that the goat was a reward for Tragedy: but I cannot find the leaſt hint in any ancient author, concerning a like reward for the other ſorts of poetry. Nor is it eaſy to imagine, that it ſhould be cuſtomary for Poets to ſacrifice a bull, which was eſteemed the greateſt victim that could be offered to the Gods. Thus Pliny, "Hinc victimae opimae, et lau-"tiſſima deorum precatio." Nay our Poet himſelf has told us as much, in the ſecond Georgick;

"Hinc albi, Clitumne, greges, et
"*maxima Taurus*
"*Victima*, ſaepe tuo perfuſi flumine
"ſacro,
"Romanos ad templa deum duxere
"triumphos."

There does indeed ſeem ſomething like an alluſion to a heifer being a reward for ſuch as excel in Bucolic poetry, in the cloſe of this Eclogue, where Palaemon tells the contending ſhepherds, that each of them deſerves a heifer; "et vitula tu dig-"nus et hic." But perhaps the judicious reader will be of opinion, that this alludes only to the heifer, which the ſhepherds had agreed to ſtake. I dare not venture to make an abſolute deciſion in an affair ſo very doubtful; and therefore ſhall leave it to be conſidered, whether this paſſage may not relate to the *Ambarvalia*, in which we have ſeen already, that a heifer was the uſual offering for wealthy perſons. According to this interpretation, Damoetas deſires the Muſes to feed a heifer for their friend and patron; to which Menalcas anſwers, "Pol-"lio is not only a patron of the "Muſes, but alſo a Poet himſelf: "therefore inſtead of a heifer, the "uſual victim of wealthy ſhep-"herds, feed a bull, the greateſt of "all victims for ſo illuſtrious a per-"ſon." Thoſe who will not admit of this expoſition, may take that of Ruaeus, which is certainly very ingenious.

86. *Pollio et ipſe facit, &c.*] We have ſeen already, in the notes on the preceding couplet, that Pollio was an excellent Poet.

Nova carmina.] Servius interprets *nova* by *magna, miranda:* Burman will have it to mean *Heroic and Epic* poems, becauſe Acron ſays, Alios (which he interprets *Epicos*) Poetas taurum immolaſſe. It may probably mean no more, than that Pollio was at that time compoſing ſome new poem.

87. *Jam cornu petat, &c.*] Theſe circumſtances make a good deſcription of a young bull, that is juſt come to maturity. This line is

let honey flow for him, and let the rough bramble bear ſpices. Mella fluant illi, ferat et rubus aſper amomum.

NOTES.

repeated in the ninth Aeneid, ver. 629.

It can hardly be doubted but that the victory here belongs to Menalcas. Damoetas ſpeaks of Pollio, only as a judge of poetry: but Menalcas celebrates him, as being a good Poet himſelf. Damoetas offers him a heifer: but Menalcas propoſes a bull for him. Thus the latter excels the former in each particular. The ſhepherds are now equal; Damoetas excelling in the firſt, ſecond, and fourth, and Menalcas in the third, fifth, and ſeventh; for they were equal in the ſixth; as they will alſo appear to be in the remaining part of this contention.

88. *Qui te, Pollio, amat, &c.*] Damoetas, unwilling to fall ſhort of his adverſary, in the praiſes of Pollio, expreſſes the higheſt regard for him, and wiſhes that all, who love him, may reach the ſame honours. Menalcas, on the other ſide, expreſſes the ſtrongeſt deteſtation of the detractors from that great man.

Veniat quo te quoque gaudet.] Here no doubt *veniſſe* muſt be underſtood, according to Servius, who adds, that the Poet alludes to the Conſulſhip, which Pollio obtained, after having taken Salonae, a city of Dalmatia: though others affirm, that the victory over the Dalmatians was in the year after the Conſulſhip. Burman differs from his predeceſſors, and ſays "he does not well underſtand what Servius, and the reſt after him mean, about the Conſulſhip of Pollio, and *veniſſe* being underſtood, which he thinks they can hardly prove. But, ſays he, it appears from the following couplet, that Damoetas here cenſures the arrogance of Menalcas, who endeavoured in a manner to make himſelf equal with Pollio, by ſaying *Pollio amat noſtram, &c.* to which he now anſwers, that Damoetas, who loves Pollio, ought to be endued with that poetical genius, for which he hears Pollio to be celebrated, and ought to have honey flow, that is, be maſter of a honey eloquence, and able to treat of the moſt difficult ſubjects, with the greateſt ſweetneſs." Then he ſeems to think that we ought to read *veniat quo te quoque laudet*, taking *quo* to be uſed for *ut*, and interprets it, *may he come to ſing your praiſes, and may he be furniſhed with all eloquence.* I muſt confeſs myſelf to be as much at a loſs to underſtand this learned Critick, as he is to underſtand Servius and his followers. I do not ſee how it appears from the following couplet, that Damoetas here cenſures the arrogance of Menalcas; nor was it Menalcas, but Damoetas himſelf, that ſaid *Pollio amat noſtram, &c.* nor can I comprehend, how it can be an anſwer to that arrogance to ſay, "That Damoetas, who loves Pollio, ought to be endued with the ſame poetical genius." His words are, "Sed ex ſequenti Menalcae diſticho apparet

MEN. Qui Bavium non odit, amet tua carmina Maevi:

MEN. *Let him, who does not hate Bavius, love thy verſes, O Maevius:*

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" paret Damoetam hic perſtrinxiſſe " arrogantiam Menalcae, qui ſe " fere Pollioni aequare voluerat, di- " cendo, *Pollio amat noſtram, &c.* " cui nunc reſpondet, Damoetam " illum, qui Pollionem amat, de- " bere etiam inſtructum eſſe facul- " tate illa poëtica, qua Pollionem " celebrari audit, &c." It is to be hoped, that this learned Critick will explain this paſſage farther, in ſome future edition. His taking *quo* for *ut*, and inſerting *laudet* for *gaudet* ſeems violent; for he does not ſay, that he is countenanced in this reading, by ſo much as one ſingle manuſcript. To conclude, I do not ſee it neceſſary, to ſuppoſe, that the paſſage before us alludes to the civil or military honours of Pollio: it may poſſibly aim at thoſe only, which he had acquired as an author.

89. *Mella fluant illi.*] Burman, as was obſerved in the preceding note, interprets this to mean Eloquence. It ſeems rather to allude to the happineſs of the Golden Age, in which the Poets feign, that honey dropped from oaks. Thus we read in the next Eclogue;

" Et durae quercus ſudabunt roſ- " cida mella."

See the note on ver. 131. of the firſt Georgick.

Ferat et rubus aſper amomum.] *Rubus* is without doubt the Bramble, or Blackberry-buſh.

Servius ſays the *Amomum* is an Aſſyrian flower; to prove which, he quotes theſe words of Lucan; " Vicinae meſſis *amomum.*" The Earl of Lauderdale tranſlates this paſſage,

" Who loves thee, Pollio, all thoſe " bleſſings ſhare " Sweet Honey yields, or Myrtles " which thy hedges bear."

Dryden renders it *Myrrh*;

" Let *Myrrh* inſtead of Thorn his " fences fill,"

Dr Trapp tranſlates it *Spices*, and Catrou *des parfums*. Theophraſtus tells us, that ſome ſay the *Amomum* is brought from Media, and others from India; Τὸ δὲ καρδάμωμον καὶ ἄμωμον, οἱ μὲν ἐκ Μηδείας οἱ δ' ἐξ Ἰνδῶν. Dioſcorides ſays " it is a " little ſhrub, with branches bend- " ing and turning, like a cluſter of " grapes. It has a ſort of flower, " ſmall, and reſembling a ſtock- " gilliflower. The leaves are like " thoſe of bryony. That from " Armenia is accounted the beſt, " which is of a goldiſh colour, has " reddiſh ſtalks, and a very ſweet " ſmell;" Ἄμωμόν ἐστι θαμνίσκος ὁμοιονεὶ βότρυς, ἐκ ξύλου ἀντιμπεπλέγμενος ἑαυτῷ· ἔχει δέ τι καὶ ἄνθος, μικρὸν, ὡς λευκοΐου· φύλλα δὲ βρυωνίᾳ ὅμοια· κάλλιστον δὲ ἐστὶ τὸ ἀρμένιον, χρυσίζον τῇ χρόᾳ, ἔχον τε τὸ ξύλον ὑπόκιρρον,

and let him yoke foxes, and milk he-goats. Atque idem jungat vulpes, et mulgeat hircos.

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ὑπάκιρρον, ἐυῶδες ἱκανῶς. The ſame author ſpeaks of a worſe ſort from Media, and another from Pontus. Ruaeus quotes this deſcription of Dioſcorides. But theſe words "In Aſſyria, "Armenia, Ponto, et Media op-"timum" are not juſt; for Dioſcorides does not mention Armenia, and ſays expreſsly that the *Amomum* from Media, which grows in moiſt and plain places, is leſs efficacious; Τὸ δὲ μηδικὸν διὰ τὸ ἐν πεδίοις καὶ ἐν ἐφύδροις τόποις φύεσθαι ἀδυνατώτερον. Pliny ſeems to ſpeak of it as a cluſter from an Indian vine; though, he ſays others are of opinion, that it is a ſhrub like a myrtle, a ſpan high, that it is gathered with the root, and is very brittle; that the beſt ſort is like the leaves of the pomegranate-tree, not wrinkled, and of a reddiſh colour; and that it grows alſo in Armenia, Media, and Pontus; "Amomi uva in uſu "eſt, ex Indica vite labruſca; ut "alii exiſtimavere, frutice myrtu-"oſo, palmi altitudine: carpitur-"que cum radice, manipulatim "leniter componitur, protinus fra-"gile. Laudatur quam maxime "Punici mali foliis ſimile, nec ru-"goſis, colore ruffo, . . . Naſcitur "et in Armenia parte, quae vo-"catur Otenae, et in Media, et in "Ponto." It has been a matter of great queſtion among the modern writers, whether we are at preſent acquainted with the true *Amomum* of the Ancients. It is ſufficient for our preſent purpoſe to know, that there was ſuch a ſpice or perfume, in high eſteem among them, and that it came from the eaſtern parts of the world. Therefore, when Damoetas wiſhes that Pollio's friends may gather *Amomum* from brambles, he makes a ſecond alluſion to the happineſs of the Golden Age. Thus we find again in the next Eclogue;

"—— Aſſyrium vulgo naſcetur "Amomum."

90. *Qui Bavium non odit, &c.*] Menalcas changes the ſubject, from the admirers of Pollio to his detractors; and as Damoetas had wiſhed all happineſs to the former; ſo he expreſſes the greateſt deteſtation of the latter. "We ſee "plainly, ſays Catrou, what ſort "of oppoſition there is between "the two couplets of Damoetas "and Menalcas. The former "wiſhes the friends of Pollio, as a "reward for their good-will, equal "honours to thoſe which had been "decreed to this illuſtrious Roman. "Pollio had been Conſul, and had "obtained a triumph for his con-"queſt of Dalmatia. The ſecond "wiſhes all thoſe, who do not de-"ſpiſe the verſes of Bavius, as a "puniſhment for their ill taſte, may "eſteem thoſe of Maevius, a worſe "poet ſtill. But, in ſhort, what "relation is there between Bavius "and Pollio, between a hero and "a bad poet? And if there is "none, where are the laws of the "Amoebean Eclogue? A paſſage of

DAM. Qui legitis flores, et humi naſcentia fraga, DAM. *Ye boys, that gather flowers, and ſtrawberries, that grow on the ground,*

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" of Symmachus may perhaps clear " up this dark place, which the in- " terpreters have not explained: " *Non idem honor*, ſays Symma- " chus, in pronuntiandis fabulis, " P. Pollioni, quam Bavio fuit, " neque par Aeſopo *et Roſſio fama* " *proceſſit.* Here this author puts " Pollio and Bavius in competition, " and ſeems to give the preference " to Bavius. They were both " poets, and compoſed dramatic " pieces. Each of them had his " partiſans; but Virgil was for Pol- " lio, his benefactor. In this Ec- " logue, he makes a furious attack " upon the rival of his friend. " He would have thoſe, who eſteem " him, be accounted ſtupid enough " to be guilty of the groſſeſt ab- " ſurdities. I know, that in the " laſt editions of Symmachus, the " text has been altered, and that " they read *Ambivio* inſtead of " *Bavio.* But what right had they " to put Ambivius with Pollio? " was it not more natural to follow " the old editions, and to join Pol- " lio with Bavius, as Virgil has " done?" But Burman ſhews plain- ly enough that the paſſage in Sym- machus, on which Catrou grounds his criticiſm, is either corrupted, or not to the purpoſe. The Pollio there mentioned is, even according Catrou's quotation, P. Pollio. Now our Pollio was not P. Pollio but C. Aſinius Pollio, and it has been proved that there was no ſuch per- ſon as Publius Pollio in the whole Aſinian family. It is more probable, that *Pollioni* has ſlipt into the text of Symmachus by miſtake, and that we ought to read *Publio* only; for there was, it ſeems, one Publius, a player, who is there oppoſed to Am- bivius, another player, who is men- tioned in another epiſtle of Symma- chus. Cicero alſo mentions Am- bivius Turpio, an actor, in his book *de Senectute.* In truth, all that is ſaid about Bavius by the Commen- tators is doubtful: and I believe we know no more of him at preſent, than what Virgil has told us; that he was a very ſorry poet; and that he died in the year of Rome 720, in Cappadocia, according to the chronicle of Euſebius; " Olymp. " CLXXXIX. 3. M. Bavius Po- " eta, quem Virgilius Bucolicis " notat, in Cappadocia moritur."

As for Maevius, we know ra- ther more of him; for Horace, as well as Virgil, has taken care to tranſmit his name to poſterity. The Lyric poet prays heartily, that he may be ſhipwreckt, and vows a ſacrifice to the ſtorms, if they will but deſtroy him;

" Mala ſoluta navis exit alite,
" Ferens olentem Maevium
" Ut horridis utrumque verberes
" latus,
" Auſter, memento fluctibus.
— — — — — — —
" Opima quod ſi praeda curvolittore
" Porrecta mergos juveris;
" Libidinoſus immolabitur caper,
" Et agna tempeſtatibus."

flie from hence, a cold ſnake lies hid in the graſs. Frigidus, O pueri! fugite hinc, latet anguis in herba.

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That curſed ſhip, that ſtinking Maevius bore,
With an ill omen left the ſhore;
South-wind, beſure you raiſe the ſwelling tides,
And ſtoutly beat her feeble ſides.

— — — — — — —

Then if I ſee thee ſpread a dainty diſh
To hungry fowl, and greedy fiſh,
A goat and lamb ſhall then my vows perform,
And both ſhall die to thank the ſtorm.

The works of theſe Poetaſters have not reached to our times, and probably did not ſurvive their authors: ſo that we muſt rely wholly on Virgil's teſtimony for their character. This great Poet's declaring againſt them has cauſed their names to be always mentioned with contempt, and ridicule. Pope, in his Dunciad, has placed Bavius in *Elyſium*, on the banks of Lethe, where he is employed in dipping the ſouls of the dull, before their entrance into this world;

" Here, in a duſky vale where Le-
" the rolls,
" Old Bavius ſits, to dip poetic ſouls,
" And blunt the ſenſe, and fit it for a ſkull
" Of ſolid proof, impenetrably dull."

" The wonderful ſatirical ſharpneſs of theſe lines, *Qui Bavium non odit, &c.* ſays Dr Trapp, is likewiſe known to a proverb. " 'Tis pleaſant to ſee the Poet *daſhing two Dunces againſt one another, to make ſport* for himſelf and his reader. We may be ſure they were not only *dull*, but *envious* and *malicious* ſcriblers; Virgil had certainly been abuſed by them; otherwiſe he, who was the moſt *candid*, and *beſt-natur'd* man in the world, would not have been ſo ſevere upon them." Here I cannot agree with this ingenious gentleman, that *Virgil had certainly been abuſed by them*, in which caſe, it would have been more ſuitable to his candour and humanity, to have taken no notice of them. The offence, which they had committed, was certainly againſt Pollio, who was Virgil's friend, and a man of the greateſt merit. What Menalcas ſaid would have been no anſwer at all to the former couplet, if theſe bad Poets had not been enemies to Pollio. Before we quit theſe ancient dunces, I would beg leave to conſider, whether what Virgil has ſaid of them is not capable of a better interpretation, than that which is generally received; " Let him " who does not hate Bavius, be " puniſhed with liking the poems " of Maevius." Wherein does the puniſhment conſiſt? It would indeed be a puniſhment to a perſon of good taſte, to be obliged to read bad poetry; but ſurely it can be none to him that likes it. We know that both Bavius and Maevius were contemporary with Virgil: perhaps Bavius was the older of the two,

and

MEN. Parcite oves nimium procedere: non bene ripae

MEN. Ye sheep, forbear to go farther, it is not safe to trust the bank;

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and his verſes allowed without diſpute to be ridiculouſly bad. Let us ſuppoſe then, that Maevius was the adverſary of Pollio: the ſatire in this caſe will be very plain, and ſtrongly levelled againſt Maevius. The ſenſe then will be, that none can bear the poetry of Maevius, but ſuch as are ſo ſenſeleſs as to like the wretched verſes of Bavius. This ſenſe ſeems to me more delicate, and more like Virgil. We may ſtrengthen this interpretation by conſidering an almoſt ſimilar circumſtance. We are told that Settle was once a rival of the famous Dryden, and had a ſtrong party on his ſide. If any friend of Dryden would have ſhewed his contempt of that unworthy antagoniſt, could he have done it better than by naming ſome inconteſtably bad Poet, ſuch as Withers, for inſtance, and ſaying, "Let him "that does not hate Withers, ad-"mire Settle?" Would not the ſatire, in that caſe, be more delicate, and ſtrong, than if that friend had named two of Dryden's antagoniſts, and ſaid, "Let him that does not "hate Blackmore, admire Settle?" There is no great matter of ſatire in naming two Poets together, who are neither of them in eſteem. But to compare a Poet, who has many admirers, with another that has none, is treating him with ridicule and contempt. We may conclude therefore, that Maevius had his admirers, and that Virgil, being incenſed againſt him for abuſing his friend Pollio, was reſolved to ſhew his contempt of him, by telling him he was no better a poet than Bavius. Dryden has tranſlated this line moſt ſtrangely;

"Who hates not living Bavius, let
"him be,
"Dead Maevius, doom'd to love
"thy works and thee:"

Where this famous tranſlator diſcovered, that Maevius was dead, when this Eclogue was written, I cannot imagine.

91. *Atque idem jungat, &c.*] Here Menalcas ſays, that ſuch as can like the poetry of Maevius, are capable of employing themſelves in the groſſeſt abſurdities.

92. *Qui legitis flores, &c.*] "In "theſe and the following couplets, "the ſhepherds ſeem to be grown "friends: they do not ſting one "another, as before; but only op-"poſe one ſentence to another; in "which they appear to me to be al-"ways equal. The allegories, "which ſome have imagined, do "not pleaſe me. Damoetas ad-"moniſhes the boys, to avoid the "flowers of the meadows, where "ſnakes lie hid: Menalcas warns "the ſheep to keep from the banks "of the rivers, where there is dan-"ger." LA CERDA.

Servius underſtands this allegorically. He ſays it is a hint to the Mantuans, who lived among armed ſoldiers, that were as dangerous as

ſo

the ram himself is even now drying his fleece.
Creditur: ipse aries etiam nunc vellera siccat. 95

DAM. O Tityrus, keep the goats back from the river;
DAM. Tityre, pascentes a flumine reice capellas:

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so many serpents. Vives interprets it, "You that study the liberal "arts, avoid this venemous Poet." Catrou thinks it is a metaphor taken from the country, to shew the danger of those passions, which captivate the heart. He understands love to be the snake in the grass. If this passage must be understood allegorically, I should rather follow the interpretation of Vives, because it continues the subject of the preceding couplet. But I believe it would be better, with La Cerda, to understand these verses literally.

Humi nascentia fraga.] This epithet *humi nascentia* is very proper; it expresses the manner in which strawberries grow; for the plants, which bear them trail upon the ground, and are therefore more likely to conceal serpents.

94. *Parcite oves, &c.*] Servius interprets *parcite procedere* to mean *prohibete, servate ne procedant.* This Ruaeus justly thinks to be harsh and without example. The other interpretation, he observes, is countenanced by this line of Catullus;

"Nil metuunt jurare, nihil pro-
"mittere parcunt."

It is conformable also to a like expression of Theocritus, in the fifth Idyllium;

Σιτ' ἀπὸ τᾶς κοτίνω, ταὶ μηκάδες· ὧδε νέμεσθε,
Ὡς τὸ κἀταντες τοῦτο γεώλοφον, ἄ τε μυρῖκαι.

Servius also understands this couplet allegorically, and thinks it alludes to the story of Virgil's being in danger of his life from Arrius the centurion, if he had not thrown himself into the river. Vives tells us the whole story: "Arrius the "centurion was placed in Virgil's "lands, and when Virgil returned "from the city with Caesar's edict, "by which Arrius was commanded "to quit his possession, the centu-"rion assaulted Virgil with his "drawn sword, and pursued him, "till he threw himself into the "Mincius, and swam to the far-"ther bank." Dr Trapp is of opinion, that "to put the ram for "the shepherd, however allegorical "it may be, is not very natural: "and there is little agreement, says "he, between falling into a river "accidentally, and leaping into it "designedly." Catrou thinks the allusion to love is still carried on, and that the meaning of this couplet is, that love is a slippery shoar, from which we may easily fall headlong into the torrent, if we do not carefully avoid the brink. I believe we had better keep to the literal interpretation.

Non.] Daniel Heinsius has *nam* instead of *non*, which surely must be a mistake.

95. *Etiam nunc.*] Burman finds *etiam sua* in one manuscript.

96. *Tityre pascentes, &c.*] These couplets continue the subject of taking care of the flocks.

Servius

Ipſe, ubi tempus erit; omnes in fonte lavabo.
I myſelf will waſh them all in the fountain, when it ſhall be a proper time.

Men. Cogite oves, pueri: ſi lac praeceperit aeſtus,
Men. Fold the ſheep, my boys: if the heat ſhould dry up the milk,

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Servius thus allegorizes the paſſage before us; "O Mantua, refrain from the endeavour to recover thy lands: for when it ſhall be a proper time, *I will waſh them all*, that is, I will purge them all before Caeſar, when he ſhall return from the fight at Actium. He uſes this expreſſion *in fonte* with great propriety; for he himſelf was afraid to receive his land from Caeſar's friends, as from ſome little ſtreams; but now he tells the Mantuans, that he will obtain the benefit from the fountain head, from Caeſar himſelf." But Virgil, if we may believe the writers of his life, finiſhed all his Eclogues, ſeven years before the fight at Actium. Vives interprets this couplet in the ſame manner, and takes *in fonte* to mean Auguſtus; but he does not mention Actium. Catrou underſtands it as a caution, to avoid being ſurprized by dangerous inclinations. Dryden tranſlates this couplet thus;

"From rivers drive the kids, *and*
"*ſling your hook:*
"Anon I'll waſh 'em in the ſhal-
"low brook."

What does he mean by *and ſling your hook?*

Reice.] "Here is firſt a *Syncope*, "*rejice* into *re-ice*, then a contraction of two ſhort vowels into "a long diphthong, *re-ice* into "*reice*. Thus we have *eicit* for "*ejicit* in Lucretius;

"Nec radicitus e vita ſe tollit et
"*eicit*." Ruaeus.

97. *Omnes in fonte lavabo.*] Thus Theocritus, in the fifth Idyllium;

Αἶγες ἐμαὶ θαρσεῖτε κερουχίδες· ἄυριον ὔμμε
Πᾶσας ἐγὼ λουσῶ Συβαρίτιδος ἔνδοθι χράνας.

98. *Si lac praeceperit aeſtus.*] "That is, *praeripuerit, ante coeperit, ante verterit.* Hence *preceptors* are ſo called, becauſe they "firſt take a thing, and conceive "it in their mind, before they "teach others. Gifanius thinks "we ſhould read *perceperit* for *invaſerit*, after the manner of the "old Latin writers. Thus Pacuvius, in his Medea, has *Horror percipit*; and Plautus, in his "Amphitryo, *Nam mihi, &c. mihi horror membra miſero percipit dictis tuis*; and Lucretius, lib. 5.

"*Aëra percipiat calidis fervoribus*
"*ardor.*

"But I think we ought not to "change the text." La Cerda. Ruaeus interprets it, either of drying up the milk, or corrupting it ſo, as to make it go away. W. L. makes uſe of a word, which I do not

we ſhall preſs their dugs in vain with our hands, as we did ſome time ago.

DAM. Alas! in how fattening a field is my bull lean! Love is the ſame deſtruction of the cattle, and of the maſter of the cattle.

MEN. Theſe certainly do not ſuffer by love; their fleſh ſcarce ſticks to their bones.

Ut nuper, fruſtra preſſabimus ubera palmis.
DAM. Eheu, quam pingui macer eſt mihi taurus in arvo!
Idem amor exitium pecori eſt, pecoriſque magiſtro.
MEN. His certe neque amor cauſa eſt; vix oſſibus haerent.

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not remember to have ſeen elſewhere;

" If heate, as erſt it did, the milk
" *foreſtowe.*"

The Earl of Lauderdale tranſlates it,

" Drive home the ewes, my lads,
" leſt heat *reſtrain*
" Their milk, as late we preſs'd their
" dugs in vain."

Dryden's tranſlation is,

" To fold my flock; when milk
" is *dry'd* with heat;
" In vain the milk-maid tugs an
" empty teat."

And Dr Trapp's,

" Boys, fold your ſheep: if ſummer *dry* the milk,
" As lately; we ſhall ſqueeze the
" teat in vain."

He explains it in his note by *praeoccupaverit*, which, without doubt, is the true meaning. Catrou ſeems to think it meant *curdling* the milk;

" Si la chaleur venoit a *tourner* leur
" laits."

100. *Eheu quam pingui, &c.*] Damoetas laments, that his herd is ſubject to the paſſion of love, as well as himſelf. Menalcas anſwers, that love is not the occaſion of the leanneſs of his ſheep, but ſome faſcination.

Eheu.] Some read *Heu, Heu,* which anſwers to the Greek expreſſion Αι, αἰ.

Macer eſt mihi taurus.] Thus Theocritus, in his Νομεῖς;

Λεπτὸς μὲν χὠ ταῦρος ὁ πυῤῥιχος.

In arvo.] Pierius and Burman find *in ervo* in ſeveral manuſcripts, which reading they approve, becauſe the *ervum*, a ſort of vetch, is ſaid by Ariſtotle, Columella, and Pliny, to fatten cattle. La Cerda quotes a paſſage from Plautus, in confirmation of this reading; *Ervum daturin' eſtis, bubus quod feram:* but he ſays, he follows the moſt learned, who retain *in arvo.*

102. *His certe, &c.*] Damoetas had aſcribed the leanneſs of his bull to love, a paſſion by which himſelf was tormented; but Menalcas tells him, that this cannot be the caſe of his young lambs, which are mere ſkeletons; and therefore ſome other cauſe ought to be aſſigned, which he thinks to be faſcination or witchcraft.

Vix

Neſcio quis teneros oculus mihi faſcinat agnos.
DAM. Dic quibus in terris, et eris mihi magnus Apollo,

I know not what eye bewitches the tender lambs.
DAM. *Tell me in what land, the ſpace of heaven is extended three ells and no more;*

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Vix oſſibus haerent.] Thus Theocritus, in his Νομεῖς;

Τήνας μὲν δέ τοι τὰς ὥρτιος αὐτὰ λέλειπται
Τὠσλέα.

103. *Oculus . . . faſcinat.*] It is an opinion, which ſtill prevails among the ignorant, that witches, and other evil diſpoſed perſons, have a power of injuring both perſons and cattle, by looking at them with a malicious eye.

104. *Dic quibus in terris, &c.*] Damoetas, to put an end to the controverſy, propoſes a riddle to his antagoniſt, who, inſtead of ſolving it, propoſes another.

Aſconius Pedianus, according to Servius and Philargyrius, affirmed that he had heard Virgil himſelf declare, that he had left theſe riddles, on purpoſe to torture the grammarians in ſolving them, and that the firſt alluded to Caelius of Mantua. This Caelius, it ſeems, was an extravagant fellow, that ſpent his eſtate in luxury and left himſelf no more land, than ſufficed for his ſepulchre. This ſolution makes the riddle to be a ſorry pun upon the name of Caelius, *ſpatium caeli* being ſuppoſed to mean, not the *ſpace of heaven*, but the *ſpace of Caelius*. But Virgil does not uſe to trifle in this manner. Servius tells us, that others think it alludes to the well, which the philoſophers digged at Syene, to ſhew, that on the eighth of the kalends of July the ſun ſhone perpendicularly over that place: that others would have it mean the ſhield of Ajax, on which the form of the heavens was expreſſed; others a cave in Sicily, through which Proſerpine was carried off by Pluto: and others the place called *mundus* in the rites of Ceres: but theſe he thinks are too high for a countryman. Philargyrius ſpeaks of a well, into which they uſed formerly to deſcend in order to celebrate their myſteries, the orb, or circumference of which was no more than three ells, that they might thereby diſcover the produce of the year: when they were at the bottom, they could ſee no more of the ſky, than what anſwered to the circumference of the well. He mentions alſo the Sicilian cave, and the ſhield, not of Ajax, but of Achilles. Plutarch tells us, in his life of Romulus, that when Rome was founded, they dug a trench round the place, where afterwards the *Comitia* ſtood, and threw into it the firſt-fruits of every thing that was either uſeful or neceſſary; and then that every man took a turf of his own country, and threw it into the trench; that this trench was called *Mundus*, which they took for their centre, and deſcribed the city in a circle round it. This he ſays was done according to the rites of the Tuſcans. Feſtus relates,

from

and you ſhall be great Apollo to me. Tres pateat coeli ſpatium non amplius ulnas. 105

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from Atteius Capito, that this trench lay open three days, which were accounted moſt ſtrictly religious. Hence La Cerda obſerves, that we ought to conſider attentively, that this trench, which was called *Mundus* or the *World*, lay open juſt three days. He then proves, that *mundus* and *caelum* are often uſed in the ſame ſenſe, and infers from all this, that the three ells, mentioned by the Poet, allude to the three days, and that the *caelum* alludes to the trench or *Mundus*. This criticiſm he aſcribes to Ciaconius, and adds, that he thinks it probable, that Virgil, who was well verſed in what concerned the Romans, would chooſe to allude to the affairs of that people, of whom he takes frequent opportunities to celebrate the glories. Ruaeus, beſides the interpretations already mentioned, favours us with three others; 1. Pomponius refers it to one Caelus whoſe ſtatue was but three cubits. 2. Alciatus underſtands it of an oven, the mouth of which was three ells wide. 3. Others of any well, from which any perſon being let down, ſees no more of the ſky than the breadth of the well. Out of all theſe various opinions, Ruaeus leaves his reader to chooſe which he likes beſt. Dr Trapp thinks the ſtory of Caelius and his monument *a poor jeſt, and a very indifferent pun into the bargain*; and declares himſelf either for the well or the oven. Catrou thinks the moſt ſimple interpretation the beſt, becauſe it is moſt within the reach of a ſhepherd's underſtanding, and therefore declares for the well. Burman relates two or three other interpretations, which are not very material, and at laſt leaves the difficulty as he found it. For my own part, I do not pretend to any ſkill in the ſolution of riddles; but I ſhall hope for the reader's excuſe if I offer one interpretation more, which I have not met with among all the various opinions of the Commentators. Might not the ſhepherd mean a *celeſtial globe* or *ſphere*? That the Ancients had the uſe of ſuch inſtruments, is certain. Pliny, Lib. II. cap. 8. aſcribes the invention of the ſphere to Atlas; "Circulorum quoque caeli ratio in terrae mentione aptius dicetur, quando ad eam tota pertinet, Signiferi modo inventionibus non dilatis. Obliquitatem ejus intellexiſſe, hoc eſt, rerum fores aperuiſſe, Anaximander Mileſius traditur primus olympiade quinquageſima octava. Signa deinde in eo Cleoſtratus, et prima Arietis ac Sagittarii. *Sphaeram ipſam ante multo Atlas.*" In Lib. VIII. cap. 56. where he ſpeaks of the inventors of things, he aſcribes the invention of aſtronomy to Atlas, and that of the ſphere to Anaximander; "Aſtrologiam Atlas, Libyae filius; ut alii, Aegyptii; ut alii, Aſſyrii. Sphaeram in ea Mileſius Anaximander." Diogenes Laërtius alſo aſcribes the invention of the ſphere to the ſame Anaxi-

MEN. Dic quibus in terris inſcripti nomina regum — MEN. *Tell me in what land flowers grow,*

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Anaximander; Ἀναξίμανδρος Πραξιάδου, Μιλήσιος . . . . . ἀλλὰ καὶ Σφαῖραν κατεσκεύασε. Damoetas might poſſibly allude to the glaſs ſphere of Archimedes, which has been ſpoken of already, in the notes on ver. 40. It will be objected by ſome perhaps, that three ells is a much larger dimenſion, than is ever found in any celeſtial globe. But we do not know, how large theſe inſtruments uſed to be made by the Ancients. Beſides the Criticks are not agreed whether the *ulna* was an ell or a cubit. See the note on ver. 355. of the third Georgick. Now if we ſuppoſe it to mean a cubit; a circumference of three cubits will agree with the meaſure of the globes in common uſe among us. Others perhaps will object, that a globe repreſents the whole heaven, whereas Virgil ſpeaks only of a ſpace, or part of the ſky. To this I anſwer, that *ſpatium* ſignifies not only a part, but the whole meaſure of any thing. Thus Juvenal uſes it to expreſs the whole dimenſion of a turbot;

" ——Hadriaci *ſpatium* admirabile
" *rhombi.*"

Pliny alſo uſes *ſpatium* for the meaſure of a man, from the crown of the head to the ſole of the foot; " Quod ſit *hominum ſpatium* a veſti-
" gio ad verticem, id eſſe paſſis
" manibus inter longiſſimos digitos
" obſervatum eſt." If any one ſhould doubt of the ſignification of the word *patet*, which I render *to be extended*, let him conſult Caeſar, who, in his ſeventh book *de Bello Gallico*, uſes *pateo* to expreſs the extenſion of a plain; " Ante oppi-
" dum planities circiter millia paſ-
" ſuum tria in longitudinem *pate-*
" *bat*;" and theſe words are repeated twice in the ſame book. Pliny alſo, evidently uſes *patet* for *extends*; " Sylvarum longitudo eſt
" ſchoenorum XX: latitudo di-
" midium ejus. Schoenus *patet*,
" Eratoſthenis ratione, ſtadia XL." Thus we find, that *ſpatium caeli patet tres ulnas*, may juſtly be tranſlated *the ſpace of heaven extends three ells*; or *the ſky is extended to the dimenſion of three ells*, or *three cubits*, which agrees very well with a celeſtial globe. If the reader diſlikes this interpretation, I am not obſtinate in defending it: he may take any of the others; which he likes beſt.

106. *Dic quibus in terris, &c.*] Servius explains this riddle to mean the Hyacinth of the Poets, which has been largely conſidered, in the note on ver. 183. of the fourth Georgick. Servius however, is miſtaken, when he ſays the Hyacinth retains only the name of Hyacinthus, and not of Ajax; for the reverſe is true. A I, A I, was inſcribed on that flower only to expreſs the notes of lamentation for the death of Hyacinthus; but they conſtitute half the name of Ajax. It is indeed the general opinion, that the Hyacinth is the flower in queſ-

tion;

inſcribed with the name of kings, and Phyllis ſhall be your own.

Naſcantur flores: et Phyllida ſolus habeto.

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tion; but La Cerda has propoſed another ſolution of the riddle, which is not unworthy of our conſideration. He rejects the common interpretation, for being too obvious. But perhaps, when Virgil wrote this Eclogue, the ſtory of the metamorphoſis of the blood of Ajax into a Hyacinth might not be altogether ſo trite as it is among us, who have been accuſtomed to read it in Ovid at ſchool. He propoſes a new ſolution, with rather too much confidence, though it is very ingenious. He produces a coin, which has the image of Auguſtus on one ſide, with this inſcription, CAESAR AVGVSTVS, and on the other flowers, with L. AQVILIUS FLORVS III. VIR. Theſe he ſays are the flowers, to which Menalcas alludes, as if he had ſaid, you aſk where the heaven extends only three ells, meaning the Roman *Forum:* and I on the other ſide aſk you, in what country flowers grow with the names of kings, meaning Auguſtus, whoſe name we ſtrike on our coin among flowers. He adds a conjecture, that perhaps the name of Florens, a ſort of money, was derived from theſe flowers. He then anſwers ſeveral objections, which he thinks may be made to his interpretation. I do not recite them, becauſe the judicious and learned Ruaeus, has made one, which overturns the whole ſolution. "This learned man, ſays he, did "not remember, that the ſurname "of *Auguſtus* was not beſtowed on "Octavianus till the year of Rome "727, in the ſeventh Conſulſhip "of Octavius, and third of Agrippa, when Virgil was 43 years "old. Now the Bucolicks were "publiſhed when Virgil was 32." This chronological objection is, I believe, not to be anſwered. Ruaeus therefore juſtly concludes, that we muſt have recourſe to the more natural and paſtoral interpretation of the Hyacinth. But the authority of Nannius, which he produces, to ſhew, that the name of Hyacinthus as well as that of Ajax is expreſſed by AI, can hardly be admitted. He reads *Hiacinthus* inſtead of *Hyacinthus*, and ſo by taking *ia* backwards finds part of the name to be *ai*. This is ſtraining moſt extravagantly; and Ruaeus acknowledges, that this reading of *Hiacinthus* is *contra communem Graeciae totius fidem*. Ruaeus obſerves farther, that Ajax and Hyacinthus were not kings, but the ſons of kings, and that Virgil calls them kings, in the ſame manner, as he calls Lavinia and Ariadne queens in other places. I ſhall not ſtay to enquire whether Ajax was actually poſſeſſed of the crown of Salamis. This is certain, that he commanded their troops at the ſiege of Troy; and the chief commanders in that war are generally looked upon as kings. Nor is it neceſſary, to prove that the name of Hyacinthus was meant in this paſſage, together

PAL. Non noſtrum inter vos tantas componere lites:
Et vitula tu dignus, et hic: et quiſquis amores
Aut metuet dulces, aut experietur amaros.

PAL. *It is not in my power, to decide ſo great a controverſy between you: you deſerve the cow, and he alſo; and whoſoever ſhall be diffident in ſucceſsful love, or have experience of unſucceſsful.*

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gether with that of Ajax; ſince Virgil might poëtically ſpeak of kings in the plural number, when only one king was intended. Pope, who has imitated theſe riddles, in his firſt Paſtoral, has thought himſelf at liberty alſo to uſe monarchs in the plural number, where he alluded to a circumſtance, that belonged only to one ſingle monarch:

" STREPH. Say, ſhepherd, ſay, in
" what glad ſoil appears,
" A wond'rous tree that ſacred
" monarchs bears?
" Tell me but this, and I'll diſ-
" claim the prize,
" And give the conqueſt to thy Syl-
" via's eyes.
" DAPH. Nay tell me firſt, in
" what more happy fields
" The thiſtle ſprings, to which the
" lily yields?
" And then a nobler prize I will
" reſign;
" For Sylvia, charming Sylvia,
" ſhall be thine."

107. *Phyllida ſolus habeto.*] Phyllis was one, whom both the ſhepherds claimed; one ſaying *Phyllida mitte mihi*, and the other *Phyllida amo ante alias*. But now Menalcas ſeems ſo confident of his having puzzled Damoetas, that he offers to give him a ſole right to her, if he can ſolve the riddle.

108. *Non noſtrum inter vos, &c.*] Palaemon declares, that it is not in his power to decide, which has the better, and deſires them to make an end of their contention.

Servius makes a ſtop after *non*; ſo that the ſenſe will be thus; *No: it is my part to decide.* In this he is followed by ſome other Criticks. Others underſtand a queſtion to be aſked; *Is it not my part to decide?* Theſe interpretations ſeem to have this foundation; Menalcas propoſes to reſign Phyllis to his rival, on condition that he ſolves the riddle, which Palaemon objects to, becauſe the prize, for which they contend, is a cow. Hold, ſays he, you forget that you are contending for a cow, and now offer to ſtake your miſtreſs. I, who am choſen judge, will not ſuffer you to depart from the original terms of your contention, but will decide the controverſy myſelf. This interpretation might be admitted: but Ruaeus and other good judges chooſe to underſtand the words in the moſt plain ſenſe; that Palaemon declares himſelf unable to decide, which of them has performed beſt.

109. *Et vitula tu dignus, &c.*] Palaemon determines, that each of the ſhepherds deſerves a cow for his reward, and every one alſo, who ſhall give ſo juſt a repreſentation of the hopes and fears of love.

Now, my lads, ſtop the rills: the meadows are ſufficiently moiſtened. Claudite jam rivos, pueri: ſat prata biberunt.

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111. *Claudite jam rivos, &c.*] Some underſtand, that Palaemon, having given his deciſion, now turns to his own ſervants, and gives them direction to ſtop the rills, that have overflowed the meadows ſufficiently. But the moſt general opinion is, that he ſpeaks figuratively, alluding to the comfort, which the meadows receive from the overflowing rills. Hence Catrou, in his tranſlation, gives the metaphor it's proper ſenſe; "Put an end to your diſpute: I "have received ſufficient pleaſure in "hearing you." In thoſe rocky and warm countries, it is cuſtomary to refreſh their thirſty fields, with rills of water, which they collect together, and then turn the courſe of the water to the field that requires it; as our Poet has beautifully deſcribed it in the firſt Georgick;

"Et cum exuſtus ager morientibus
"aeſtuat herbis,
"Ecce ſupercilio clivoſi tramitis
"undam
"Elicit: illa cadens raucum per
"laevia murmur
"Saxa ciet, ſcatebriſque arentia
"temperat arva."

We find, in the fifth Eclogue, a compariſon of good poetry to the quenching of thirſt;

"Tale tuum carmen nobis, divine
"poeta,
"Quale ſopor feſſis in gramine:
"quale per aeſtum
"Dulcis aquae ſaliente ſitim re-
"ſtinguere rivo."

Dr Trapp here produces a like metaphor from the Holy Scriptures; "My doctrine ſhall drop as the "rain; my ſpeech ſhall diſtil as "the dew, as the ſmall rain upon "the tender herb, and as the "ſhowers upon the graſs." Deut. xxxii. 2.

ECLOGA QUARTA.

POLLIO.

Ye Sicilian Muſes, let us ſing of ſomething more grand. SICELIDES Muſae paullo majora canamus.

NOTES.

1. *Sicelides Muſae, &c.*] In the verſes of the Sibyls there were ſome prophecies, which foretold, that a king ſhould be born into the world about this time, under whom the happineſs of the Golden Age ſhould be

Non omnes arbuſta juvant, humileſque myricae.
Si canimus ſylvas, ſylvae ſint conſule dignae.
Ultima Cumaei venit jam carminis aetas:

The vineyards and humble tamariſks delight not all. If we ſing of the woods, let the woods be worthy of a Conſul.
Now comes the laſt age of the Cumaean ſong;

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be reſtored. Theſe prophecies the Poet applies to a child, that was born, or juſt ready to come into the world in the Conſulſhip of his great friend Pollio. He therefore invokes the Muſes to raiſe his verſe above the common pitch of paſtoral poetry.

He invokes the Sicilian Muſes, becauſe Theocritus, the father of paſtoral poetry, was a Sicilian.

Majora canamus.] Whilſt Virgil was writing his Eclogues and Georgicks, he ſeems to have had frequent impulſes to write ſomething above his preſent ſubject. Thus in the beginning of the third Georgick,

" —— Tentanda via eſt, qua me
" quoque poſſim
" Tollere humo, victorque virum
" volitare per ora."

And,

" Mox tamen ardentes accingar
" dicere pugnas
" Caeſaris, et nomen fama tot ferre
" per annos,
" Tithoni prima quot abeſt ab ori-
" gine Caeſar."

2. *Non omnes arbuſta juvant.*] The ſubjects of paſtoral poetry, are of themſelves too mean, to give delight to many readers.

Arbuſta.] See the note on ver. 40. of the firſt Eclogue.

Humileſque myricae.] The Tamariſk ſometimes becomes a pretty tall tree; but it is generally low and ſhrubby. It is very common on the banks of the rivers in Italy. This plant was firſt brought into England, in Queen Elizabeth's time, by Archbiſhop Grindall, as a ſovereign remedy for the ſpleen, according to Camden. It is *humileſque geneſtae*, in the Medicean manuſcript, according to Pierius.

3. *Si canimus ſylvas, &c.*] The Poet is willing to raiſe his paſtoral verſe above the common ſtile, and though he ſtill brings his images from the country, yet to make it worthy the peruſal of a Roman Conſul. Thus Mr Pope, in his fine imitation of this Eclogue;

" Ye nymphs of Solyma! begin
" the ſong:
" To heav'nly themes ſublimer
" ſtrains belong.
" The moſſy fountains, and the
" ſylvan ſhades,
" The dreams of Pindus, and th'
" Aonian maids
" Delight no more ——"

Sint.] Pierius ſays it is *ſunt* in moſt of the ancient manuſcripts.

4 *Ultima Cumaei venit, &c.*] He now begins the ſubject of the Eclogue, which is the Sibylline prophecy of new and happy days, the return of Aſtraea, and of the golden age.

Cumaei carminis.] The general opinion is, that there were ten hea-

the great order of ages begins again. Magnus ab integro ſaeclorum naſcitur ordo. 5

NOTES.

then propheteſſes, or Sibyls, the Delphian, Erythraean, Cumaean, Samian, Cuman, Helleſpontic, Lybian, Phrygian, Perſian, and Tiburtine. One of theſe, whether the Cumaean or Erythraean, is not certain, and ſome ſay it was the Cuman, came to Tarquin, king of Rome, and offered him nine volumes of prophecies, for which ſhe demanded a great price. When this propoſal was rejected by the king, ſhe withdrew, and burned three volumes, and coming again before the king, aſked the ſame ſum for the ſix. Being rejected again, ſhe did as before, and returned with the remaining three volumes, inſiſting ſtill upon the ſame price which ſhe had demanded for the whole. The king imagining there was ſomething extraordinary in them, from this unuſual conduct of the Sibyl, bought them of her, and cauſed them to be laid up among the ſacred archives of Rome. Two men were appointed to have the care of this treaſure: their number was afterwards increaſed to ten, and at laſt to fifteen. When the Capitol was burnt a little before the Dictatorſhip of Sylla, theſe ſacred volumes periſhed in the flames. The Senate, to remedy this loſs, ſent meſſengers all over Italy and Greece, to collect as many verſes of the Sibyls, as could be procured. They found about a thouſand, which were brought to Rome, and kept with the greateſt care, till at laſt they were burnt by Stilico, in the time of the Emperor Honorius. What theſe verſes were, is not now certainly known; for thoſe which are now extant under the name of the Sibylline Oracles, are not without reaſon generally thought to be ſpurious. This however we may conclude, from the Eclogue before us, that they foretold the birth of a child, to happen about that time; under whom the world ſhould enjoy peace and happineſs. This muſt certainly allude to our bleſſed Saviour, of whoſe birth the prophecies in Iſaiah are ſo like many verſes in this Eclogue, that we may reaſonably conclude, that thoſe truly inſpired writings had been ſeen, by the Sibyls themſelves, or at leaſt by Virgil. In the Oration of the Emperor Conſtantine to the Clergy, as we find it in Euſebius, there is an Acroſtick of the Erythraean Sibyl preſerved in Greek verſe, the initial letters of which, taken together, make ΙΗΣΟΥΣ ΧΡΙΣΤΟΣ ΘΕΟΥ ΥΙΟΣ ΣΩΤΗΡ ΣΤΑΥΡΟΣ; that is, *Jeſus Chriſt, the ſon of God, the Saviour, the croſs:*

Ἰδρώσει γὰρ χθὼν κρίσεως σημεῖον ὅτ' ἔσλαι·
Ἥξει δ' οὐρανόθεν βασιλεὺς αἰῶσιν ὁ μέλλων,
Σάρκα παρὼν κρῖναι πᾶσαν καὶ κόσμου ἅπανλα.
Ὄψονλαι δὲ Θεὸν μέροπες πιστοὶ καὶ ἄπιστοι,
Ὑψισλον μετὰ τῶν ἁγίων ἐπὶ τέρμα χρόνοιο,
Σαρκοφόρον·

Jam redit et Virgo, redeunt Saturnia regna : *Now the Virgin returns, the reign of Saturn returns :*

NOTES.

Σαρκοφόρον· ψυχὰς δ' ἀνδρῶν ἐπὶ βήματι κρινεῖ.
Χέρσος ὅτ' ἂν πόλε κόσμος ὅλος καὶ ἅπαντα γένηται,
Ῥιψωσί τ' εἴδωλα βροτοὶ καὶ πλοῦτον ἄπαντα,
Ἰχνεύων ῥήξῃ τε πύλας εἱρκτῆς ἀΐδαο.
Σὰρξ τότε πᾶσα νεκρῶν ἐς ἐλευθέριον Φάος ἥξει
Τοὺς ἁγίους, ἀνόμους τὲ τὸ πῦρ αἰῶσιν ἐλέγξει.
Ὁππίσα τὶς πράξας ἔλαθεν τότε πάντα λαλήσει
Στήθεα γὰρ ζοφόεντα θεὸς φωσὶ ἠρσιν ἀνοίξει.
Θρῆνός τ' ἐκ πάντων ἔσται καὶ βρυγμὸς ὀδόντων.
Ἐκλείψει σέλας ἠελίου, ἄστρων τε χορείαι.
Οὐρανὸν εἰλίξει, μήνης δὲ τε φέγγος ὀλεῖται.
Ὑψώσει δὲ φάραγγας, ὀλεῖ δ' ὑψώματα βουνῶν.
Ὕψος δ' οὐκέτι λυγρὸν ἐν ἀνθρώποισι φανεῖται.
Ἰσά τ' ὄρη πεδίοις ἔσται, καὶ πᾶσα θάλασσα
Οὐκ εἰς πλοῦν ἥξει, γῆ γὰρ φρυχθεισα κηραννῷ
Σὺν πηγαῖς ποταμοὶ κακλάζοντες λείψουσιν.
Σάλπιγξ δ' οὐρανόθεν φωνὴν πολύθρηνον ἀφήσι.
Ὠρυουσα τὸ μέλλον καὶ δὴ πήματα κόσμου.
Ταρταρόεν χάος δείξει ποτὲ γαῖα χανοῦσα.
Ἥξουσιν δ' ἐπὶ βήμα θεοῦ βασιλῆες ἅπαντες.
Ῥεύσει δ' οὐρανόθεν ποταμὸς πυρὸς, ἠδὲ θείου.
Σῆμα δὲ τοι τότε πᾶσι βροτοῖς ἀριδείκετον, οἷον
Τὸ ξύλον ἐν πιστοῖς τὸ κέρας τὸ ποθούμενον ἔσται.
Ἀνδρῶν εὐσεβέων ζωὴ, πρόσκομμά τε κόσμου,
Ὕδασι φωτίζος πιστοὺς ἐν δώδεκα πηγαῖς.
Ῥάβδος ποιμαίνουσα σιδηρείη γε κρατήσει.
Οὗτος ὁ νῦν προγραφεὶς ἐν ἀχροστιχίοις θεὸς ἡμῶν
Σωτὴρ ἀθάνατος βασιλεὺς ὁ παθὼν ἕνεχ' ἡμῶν.

The pious Emperor acknowledges, that many looked upon theſe verſes as a forgery of ſome over zealous Chriſtian. But he ſays, they are certainly genuine, and were tranſlated into Latin by Cicero, who was murthered long before the birth of Chriſt. We do not find theſe verſes in any of Cicero's works, that are now extant; yet it is hardly to be imagined, that Conſtantine would ſo openly have appealed to them, if they had not been extant in his time. This however is certain, that there were verſes of the Sibyls, in the cuſtody of the *Quindecimviri* in Cicero's time, which

now a new progeny is ſent down from high heaven. Jam nova progenies caelo demittitur alto.

NOTES.

were ſaid to foretel a king, and were written in the manner of an Acroſtick. For that author, in his ſecond book *de Divinatione*, gives us to underſtand, that there was a deſign of applying the Sibylline verſes, which foretold a king, to Julius Caeſar. Hence he takes occaſion to combat the authority of the verſes, and declares, that no prophecy ought to be believed, that mentions any thing ſo contrary to the conſtitution of the Roman Republick. He argues, from their being Acroſticks, that they could not be genuine, becauſe the care and exactneſs required in compoſing an Acroſtick is inconſiſtent with the fury, which is ſaid to have poſſeſſed the Sibyls, when they uttered their predictions: "Sibyllae verſus obſervamus, quos illa furens fudiſſe dicitur: quorum interpres nuper falſa quaedam hominum fama dicturus in ſenatu putabatur, eum, quem re vera regem habebamus, appellandum quoque eſſe regem, ſi ſalvi eſſe vellemus . . . Non eſſe autem illud carmen furentis, quum ipſum poëma declarat, eſt enim magis artis, et diligentiae, quam incitationis et motus, tum vero ea, quae ἀκροστιχὶς dicitur, quum deinceps ex primis verſus litteris aliquid connectitur, ut in quibuſdam Enniānis. Id certe magis eſt adtenti animi, quam furentis. Atque in Sibyllinis ex primo verſu cujuſque ſententiae primis litteris illius ſententiae carmen omne praetexitur. Hoc ſcriptoris eſt, non furentis; adhibentis diligentiam, non inſani. Quamobrem Sibyllam quidem ſepoſitam, et conditam habeamus, ut, id quod proditum eſt a majoribus, injuſſu ſenatus ne legantur quidem libri, valeantque ad deponendas potius quam ad ſuſcipiendas religiones: cum antiſtitibus agamus, ut quidvis potius ex illis libris, quam regem proferant; quem Romae poſthaec nec dii nec homines eſſe patiantur." Theſe arguments of Cicero are by no means a proof that the verſes of the Sibyls were forged; and if they were, it is plain, that it was done long before there were any Chriſtians to forge them. Several of the moſt primitive Fathers, in their diſputes with the heathens, appealed to the verſes of the Sibyls, in which they told them, they might ſee plainly, that the coming of Chriſt was foretold by their own Oracles. This argument would have been of no weight, if the learned men of thoſe times had not known, that ſuch verſes were extant before the coming of Chriſt: and it is not eaſy to imagine, that they could have been ſo famous, over all Italy and Greece ſo early as the time of Juſtin Martyr, who lived about the middle of the ſecond century, if they had been forged by the Chriſtians. St Auguſtin, in his Expoſition of the Epiſtle of St Paul to the Romans, ſays he ſhould not eaſily have believed, that the Sibyl propheſied of Chriſt,

Tu modo naſcenti puero, quo ferrea primum — *O chaſte Lucina, favour the birth of this infant,*

NOTES.

Chriſt, if Virgil, whom he calls the moſt noble of the Roman Poets, had not prefixed to his poem on the renovation of the age, which ſeems to agree with the kingdom of Chriſt, the line now under conſideration; "Fuerunt enim prophetae non ipſius, in quibus etiam aliqua inveniuntur quae de Chriſto audita cecinerunt, ſicut etiam de Sibylla dicitur: quod non facile crederem, niſi quod poëtarum quidam, in Romana lingua nobiliſſimus, antequam diceret ea de innovatione ſeculi, quae in Domini noſtri Jeſu Chriſti regnum ſatis concinere et convenire videantur, praepoſuit verſum, dicens,

"Ultima Cumaei jam venit carminis aetas.

"Cumaeum autem carmen Sybillinum eſſe nemo dubitaverit."

The ſame learned Father, in his eighteenth book *de Civitate Dei*, mentions the ſame Acroſtick, with that which is quoted above. He tells us he ſaw it firſt in a ſorry Latin tranſlation, but afterwards Flaccianus, a Proconſul, an eloquent and learned man, having ſome diſcourſe with him concerning Chriſt, ſhewed him a Greek book, in which were ſome verſes of the Erythraean Sibyl, and pointed out an Acroſtick, the initial letters of which were Ἰησοῦς Χριστὸς Θεοῦ υἱὸς σωτὴρ, *Jeſus Chriſt, the Son of God, the Saviour.* He then ſets down the Latin verſion, in which the Acroſtick is far from being well preſerved;

Judicii ſigno tellus ſudore madeſcet.
E caelo rex adveniet per ſecla futurus:
Scilicet in carne praeſens ut judicet orbem.
Unde Deum cernent incredulus atque fidelis
Celſum cum ſanctis, aevi jam termino in ipſo.
Sic animae cum carne aderunt, quas judicet ipſe.
Cum jacet incultus denſis in vepribus orbis.
Rejicient ſimulachra viri, cunctam quoque gazam:
Exuret terras ignis, pontumque polumque
Inquirens, tetri portas effringet Averni,
Sanctorum ſed enim cunctae lux libera carni
Tradetur, ſontes aeternum flamma cremabit.
Occultos actus retegens, tunc quiſque loquetur
Secreta, atque Deus reſerabit pectora luci.
Tunc erit et luctus, ſtridebunt dentibus omnes.
Eripitur ſolis jubar, et chorus interit aſtris.
Solvetur caelum, lunaris ſplendor obibit,
Dejiciet colles, valles extollet ab imo.
Non erit in rebus hominum ſublime, vel altum.
Jam aequantur campis montes, et caerula ponti.
Omnia ceſſabunt, tellus confracta peribit.

in whom the iron age ſhall begin to fail, and the golden age ſhall riſe over the whole world;

Deſinet, ac toto ſurget gens aurea mundo,

NOTES.

Sic pariter fontes torrentur, fluminaque igni.
Sed tuba tunc ſonitum triſtem dimittet ab alto
Orbe, gemens facinus miſerum varioſque labores:
Tartareumque chaos monſtrabit terra dehiſcens.
Et corám hic Domino reges ſiſtentur ad unum.
Decidet e caelis igniſque et ſulphuris amnis.

St Auguſtin obſerves, that in all the writings of this Sibyl, whether ſhe was the Erythraean, as ſome think, or the Cuman, according to others, there is not the leaſt mention of the gods of the heathen being to be worſhipped; but there are ſome things againſt them and their worſhippers, ſo that ſhe may ſeem to be one of thoſe who belong to the city of God. He then throws together ſome ſcattered quotations of Lactantius from one of the Sibyls, which moſt evidently relate to Chriſt, and concludes, with informing us, that ſome place the Erythraean Sibyl, in the time of Romulus, and others in the time of the Trojan war.

What has been ſaid in this note relates chiefly to the Erythraean Sibyl; but it may be obſerved, that many thought there was but one Sibyl, or confounded them all together: thus the Poet uſes the Cumaean for any Sibyl, ſhe who propheſied at Cumae being moſt famous in Italy.

5. *Magnus ab integro, &c.*] Heſiod mentions five ages of the world; 1. The Golden Age, in the days of Saturn, when men lived like the gods, in ſecurity, without labour, without trouble, and not ſubject to the miſeries of old age. Their death was like going to ſleep; they enjoyed all the conveniencies of life in tranquillity; the earth produced plenty of all fruits without tillage. 2. The Silver Age, in which men were leſs happy, being injurious to each other, and neglecting the due worſhip of the gods. 3. The Copper, or as we commonly call it, the Brazen Age, in which men diſcovered copper, made themſelves armour with it, and were given to violence and war. 4. The age of demi-gods and heroes, who warred at Thebes and Troy. 5. The Iron Age, in which Heſiod lived, which was to end when the men of that time grew old and grey. Thus, by the great order of the ages beginning anew, Virgil means, that the Golden Age was then returning.

6. *Jam redit et virgo.*] The Emperor Conſtantine, and many other pious Chriſtians will have this to allude to the bleſſed Virgin. But Virgil certainly meant Aſtraea or Juſtice, who is ſaid by the Poets to have been driven from earth to heaven, by the wickedneſs of mankind; and therefore her returning is one ſign of the reſtoration of the Golden Age. In the ſecond Georgick, our Poet, with great propriety, repreſents her, as having made her laſt

Caſta fave Lucina: tuus jam regnat Apollo. 10 *thy own Apollo now reigns.*

NOTES.

laſt abode on earth in the country;

" —— Extrema per illos
" Juſtitia excedens terris veſtigia
" fecit."

Heſiod makes Δίκη, or Juſtice, to be the daughter of Jupiter and Themis;

Δεύτερον ἠγάγετο λιπαρὴν Θέμιν ἣ τέκεν Ὥρας,
Εὐνομίην τε, Δίκην τε, καὶ Εἰρήνην τεθαλυῖαν.

But in his deſcription of the ages, Αἰδὼς and Νέμεσις leave earth and go to heaven;

Καὶ τότε δὴ πρὸς ὄλυμπον ἀπὸ χθονὸς εὐρυοδείης,
Λευκοῖσιν φαρέεσσι καλυψαμένω χρόα κάλον,
Ἀθανάτων μετὰ φῦλον ἴτον προλιπόντ' ἀνθρώπους
Αἰδὼς καὶ Νέμεσις.

It appears to me that Νέμεσις muſt mean alſo Juſtice in this place, and be the ſame with Δίκη, whom he had mentioned a few lines before, together with Αἰδὼς, or Modeſty, where he ſays, neither of them ſhall converſe with men;

—— Δικὴ δ' ἐν χερσὶ καὶ Αἰδως
Οὐκ ἔσται.

But in the Θεογονία he makes Νέμεσις to be the daughter of Night;

Τίκτε δὲ καὶ Νέμεσιν πῆμα θνητοῖσι βροτοῖσι
Νὺξ ὀλοή.

Here indeed he deſcribes *Nemeſis*, as the vengeance of the gods, as the word is commonly underſtood; but it cannot have that meaning in the former paſſage, where he ſpeaks of her leaving earth, becauſe of the wickedneſs of men. It muſt there neceſſarily mean Juſtice, or elſe have ſlipt into the text erroneouſly, for ſome other word. Aratus ſpeaking of the conſtellation *Virgo*, makes a queſtion, whether ſhe was the daughter of Aſtraeus, the father of the ſtars, or of ſome other, and calls her Δίκη or Juſtice;

Ἀμφοτέροισι δὲ ποσσὶν ὑποσκέψαιο βοώτου
Παρθένον, ἣ ῥ' ἐν χερσὶ φέρει στάχυν αἰγλήεντα,
Εἶτ' οὖν Ἀστραίου κείνη γένος, οὔ ῥά τέ φασιν
Ἀστρων ἀρχαιων πατέρ' ἔμμεναι, εἴ τέ του ἄλλου,
Εὔκηλος φορέοιτο. Λόγος γε μὲν ἐντρέχει ἄλλος
Ἀνθρώποις, ὡς δὴθεν ἐπιχθονίη πάρος ἦεν
Ἧρχετο δ' ἀνθρώπων κατεναντίη, οὐδέποθ' ἁνδρῶν,
Οὐδέποτ' ἀρχαίων ἠνήναλο φῦλα γυναικῶν

Αλλ'

And in thy conſulſhip, in thine, O Pollio, ſhall this glory of the age commence; Teque adeo decus hoc aevi, te conſule, inibit,

NOTES.

Αλλ' ἀναμὶξ ἐκάθητω, ϗ ἀθανάτη περ ἐοῦσα,
Καὶ ἑ Δίκην καλεεσκον.

He tells us alſo, that after the copper age began, and men made war one with another, ſhe hated them, and went up to heaven;

Ἀλλ' ὅτε δὴ καὶκεῖνοι ἐτεθνασαν, οἱ δ' ἐγένοντο
Χαλκείη γενεὴ, προλέρων ὀλοώτεροι ἀνδρες,
Οἱ πρῶτοι κακόεργον ἐχαλκεύσαντο μάχαιραν
Ἐυεοδίην, πρῶτοι δὲ βοῶν ἐπάσαντ' ἀροτήρων,
Καὶ τότε μισήσασα Δίκη κείνων γένος ἀνδρῶν,
Ἔπλαθ' ὑπουρανίη, ταύτην δ' ἄρα νάσσατο χώραν
Ἠχί περ ἐννυχίη ἔτι φαίνεται ἀνθρώποισι.

Ovid calls her Aſtraea, and ſays ſhe was the laſt of the deities, that left the earth, on account of the wickedneſs of the iron age;

"Victa jacet Pietas; et Virgo
"caede madentes
"Ultima caeleſtum terras Aſtraea
"reliquit."

Aſtraea, laſt of all the heavenly birth,
Affrighted, leaves the blood-defiled earth. SANDYS.

I do not remember, that I have found the name Aſtraea in any author, older than Ovid, and ſuſpect, that we ought to interpret *Aſtraea virgo, the Aſtraean virgin*, from her father *Aſtraeus*, and not the *virgin Aſtraea*. Thus Daphne is called *nympha Peneïa, the Peneïan nymph*, from her father *Peneus*, and not *the nymph Peneïa*. If this ſuſpicion is well grounded, it is a common error, to call Juſtice *Aſtraea*.

Redeunt Saturnia regna.] Heſiod ſays the golden age was under the reign of Saturn in heaven;

Ὡς ὁμόθεν γεγάασι θεοὶ θνητοί τ' ἄνθρωποι,
Χρύσεον μὲν πρώτιστα γένος μερόπων ἀνθρώπων
Ἀθάναλοι ποίησαν ὀλύμπια δώματ' ἔχοντες,
Οἱ μὲν ἐπὶ κρόνου ἦσαν, ὅτ' οὐρανῷ ἐμβασίλευεν.

7. *Jam nova progenies, &c.*] The Emperor Conſtantine is of opinion, that this verſe plainly alludes to our bleſſed Saviour; Τοῦτον Τιβέριος διεδέξατο καθ' ὃν χρόνον ἡ τοῦ Σωτῆρος ἐξέλαμψε παρουσία, ϗ τὸ τῆς ἁγιοτάτης θρησκείας ἐπεκράτησεν μυστήριον, ἥ τε νέα τοῦ δήμου διαδοχὴ συνέστη, περὶ ἧς ὄιμαι λέγειν τὸν ἐξοχώτατον τῶν κατὰ Ἰταλιάν ποιητων

Ἔνθεν ἔπειτα νέων πλῆθυς ἀνδρῶν ἐφάνθη.

8. *Tu*

Pollio: et incipient magni procedere menſes. *and the great months ſhall begin to proceed.*

NOTES.

8. *Tu modo naſcenti, &c.*] The Poet now invokes Lucina, and intreats her to favour the birth of the infant, of whom there were ſuch great expectations at this time; and declares, that it was to be in the conſulſhip of Pollio.

Naſcenti puero.] The child, that was to be born in that age, when the world ſhould be at peace, as was foretold by the Oracles, was without doubt our bleſſed Saviour. But the Poet, ignorant of the true ſenſe of the prophecies, underſtands them to mean the peace, which was ſettled, when he wrote this Eclogue, and applies all the bleſſings, which were promiſed to the reign of Chriſt, to a child that was then expected to come into the world. The Commentators have not determined, with any certainty, what child it was, to whom theſe promiſed bleſſings are aſcribed by the Poet. Servius tells us, that Aſinius Pollio having taken Salonae, a city of Dalmatia, and obtained a triumph, and afterwards the Conſulſhip had that very year a ſon, who was called Saloninus from the name of the captive city, and that this Saloninus is the child, whom Virgil here celebrates. This opinion is generally received, on the authority of Servius. But Ruaeus, ſhews plainly, that this muſt be a miſtake. He obſerves that Saloninus was not the ſon, but the grandſon of Pollio, and that he could not be born about the time of writing this Eclogue, becauſe he died a young man ſixty years afterwards, being deſigned the huſband of Tiberius Caeſar's grand-daughter, for proof of which he refers us to the third book of the Annals of Tacitus. The words of Tacitus are theſe; "Obiere eo "anno viri illuſtres, Aſinius Saloninus, M. Agrippa et Pollione "Aſinio avis, fratre Druſo inſignis, "Caeſarique progener deſtinatus." Here indeed Tacitus does not ſay expreſsly, that Aſinius Saloninus was a young man, but it may be ſuppoſed, that he was many years under ſixty, when he was propoſed for a huſband to the Emperor's grand-daughter. Ruaeus farther obſerves, that the ſon of Pollio was named C. Aſinius Gallus, and not Saloninus, which is certain. Beſides, it may be conſidered, that Tacitus calls M. Agrippa, the grandfather of Saloninus. Agrippa muſt therefore have been his mother's father; and indeed Tacitus himſelf informs us, that Vipſania, the daughter of Agrippa was married firſt to Tiberius, and afterwards to Aſinius Gallus. "Ducta in ma-"trimonium Vipſania M. Agrippae "filia, quae quondam Tiberii uxor "fuerat." Now Tiberius was born little above a year before the conſulſhip of Pollio, that is, under Lepidus and Plancus, juſt after the battle of Philippi, as we are informed by Suetonius; "Natus eſt "Romae in palatio, XVI. Cal. "Decemb. M. Aemilio Lepido "iterum, L. Munatio Planco Coſſ. "poſt bellum Philippenſe. Sic enim

"in

Under thy conduct, if any traces of our wickedneſs remain, Te duce, ſi qua manent ſceleris veſtigia noſtri,

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" in faſtos actaque publica relatum " eſt." Dio tells us, that after the death of Agrippa, who had married Julia, the daughter of Auguſtus, Tiberius was compelled to part with his firſt wife, the daughter of Agrippa, by a former marriage, who had one child by him already, and was big with another, and to take Julia; Ὡς γοῦν ὁ Ἀγρίππας . . . ἐτεθνήκει . . . τὸν Τιβέριον καὶ ἄκων προσειλετο . . . . καὶ προαποσπάσας καὶ ἐκείνου τὴν γυναῖκα, καίτοι τοῦ τε Ἀγριππου θυγατέρα ἐξ ἄλλης τινὸς γαμετῆς ὖσαν, καὶ τέκνον τὸ μὲν ἤδη τρέφουσαν, τὸ δὲ ἐν γαστρὶ ἔχουσαν, τὴν τε Ιουλίαν οἱ ἐγγυήσε. From theſe authorities conſidered together it appears, that Saloninus could not poſſibly be born till many years after his grandfather Pollio was conſul. For before his mother Vipſania was married to his father Aſinius Gallus, ſhe had been wife to Tiberius, and had two children by him; and this very Tiberius could not be above two years old in the conſulſhip of Pollio. This divorce alſo is placed by Dio in the conſulſhip of M. Valerius Meſſala Barbatus, and P. Sulpicius Quirinius, which was twenty-eight years after that of Pollio. Therefore ſo far was this Saloninus from being born in his grandfather's conſulſhip, that, according to Dio, he could not poſſibly come into the world, till near thirty years after it. Ruaeus alſo obſerves, that Pollio did not take Salonae, till the year after his conſulſhip; ſo that he could not give that name to a ſon, who was born before he had obtained the victory. We may therefore conclude, with Ruaeus, that this ſtory of Saloninus, who, according to Servius, died almoſt as ſoon as born, is not to be credited. That learned Commentator ſeems to be of opinion, that the child, whoſe nativity the Poet celebrates, is Aſinius Gallus, who might perhaps be born, when his father was conſul. But other learned men are of opinion, that the glories propheſied of this child, are greater, than could with decency be ſuppoſed to belong to a ſon of Pollio; and therefore that the child intended is more probably ſome near relation of Auguſtus himſelf. The authors of the *Journal de Trevoux* ſuppoſe it was Druſus, the ſon of Livia Druſilla, who was with child of him by her former huſband Tiberius Nero, when Auguſtus married her. Thus Suetonius, " Liviam Druſillam matrimonio " Tiberii Neronis, et quidem " praegnantem abduxit, dilexitque, " et probavit unice, ac perſeve- " ranter." But Dio Caſſius places the affection of Auguſtus to Livia, and his repudiating his former wife Scribonia, who had juſt born him a daughter, in the conſulſhip of Lucius Marcius Cenſorinus and C. Calviſius Sabinus, who were conſuls the year after Pollio; Τῷ δ' ἐπιγιγνομένῳ, ἐν ᾧ Λούκιός τε Μάρκιος καὶ Γάϊος Σαβῖνος ὑπάτευσαν . . . ἤδη γὰρ

Irrita perpetua ſolvent formidine terras. *they ſhall be fruſtrated, and deliver the world from perpetual fear.*

NOTES.

γὰρ καὶ τῆς Λιουΐας ἐρᾶν ἤρχετο, καὶ διὰ τοῦτο καὶ τὴν Σκριβωνίαν τεκοῦσάν οἱ θυγάτριον ἀπεπεμψατο αὐθημερόν. According to the ſame accurate author, it was in the following year, when Appius Claudius Pulcher, and C. Norbanus Flaccus were Conſuls, that Auguſtus married Livia, who was then ſix months gone with child, by Tiberius Nero; Ἐπὶ δ' Ἀππίου τε Κλαυδίου καὶ Γαΐου Νώρβανου ὑπάτων. . . . . Ταῦτά τε οὖν τότε ἐγένετο, καὶ ὁ Καῖσαρ τὴν Λιουΐαν ἔγημεν· ἦν δὲ θυγάτηρ μέν Λιουΐου Δρούσου, ὃς ἔν τε τοῖς ἐκτεθεῖσιν ἐν τῷ λευκώματι ἐγεγόνει, καὶ ἑαυτὸν μετὰ τὴν ἐν Μακεδονίᾳ ἧτταν κατεχρήσατο· γυνὴ δὲ τοῦ Νέρωνος, μεθ' οὗ συνδιέφυγεν, ὥσπερ εἴρηται· καὶ ἐκύει γε ἐξ αὐτοῦ μῆνα ἕκτον. She was delivered of Claudius Druſus Nero, whom Auguſtus returned to his proper father; Συνοικοῦσα δὲ ἡ γυνὴ τῷ Καίσαρι, τίκτει Κλαύδιον Δροῦσον Νέρωνα· καὶ αὐτὸν ὁ Καίσαρ ἀνείλετο, καὶ τῷ πατρὶ ἔπεμψεν. It is true indeed, that Druſus was intended to ſucceed Auguſtus, but not till after the death of Marcellus, and we find, that when Auguſtus married Livia he was ſo far from looking upon the child as his own, that he ſent him away to his father Tiberius. Beſides the time of his birth will by no means agree with the time of writing this Eclogue, which was when Pollio was Conſul, whereas Druſus was born under Claudius and Norbanus, ſo that his mother could not even be with child of him during the conſulſhip of C. Aſinius Pollio. It is with much greater probability, that Catrou has aſſerted Marcellus, the ſon of Octavia to be the child in queſtion. " In the year of Rome, ſays he, " 714, when Aſinius Pollio and " Domitius Calvinus were Conſuls, the people of Rome compelled the Triumvirs Octavian " and Anthony to make a durable " peace between them. It was " hoped, that thereby an end would " be put to the war with Sextus " Pompey, who had made himſelf " maſter of Sicily, and by the interruption of commerce, had " cauſed a famine in Rome. To " make this peace the more firm, " they would have Anthony, whoſe " wife Fulvia was then dead, marry " Octavian Caeſar's ſiſter Octavia, " who had lately loſt her huſband " Marcellus, and was then big " with a child, of which ſhe was " delivered, after her marriage " with Anthony. This child retained the name of his own father Marcellus, and as long as " he lived, was the delight of his " uncle Octavian, and the hope of " the Roman people. It is he that " is the ſubject of this Eclogue. " Virgil addreſſes it to Pollio, who " was at that time Conſul, and " thereby makes a compliment to " Caeſar, Anthony, Octavia, and " Pollio, all at once. The Mar-

" cellus,

He ſhall enjoy the life of gods, and ſhall ſee heroes mixt with gods,

Ille Deûm vitam accipiet, Diviſque videbit 15

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" cellus whoſe birth is here cele-
" brated, is the ſame whoſe death
" is lamented by Virgil in the ſixth
" Aeneid. The Poet borrows what
" was predicted by the Cumaean
" Sibyl, concerning Jeſus Chriſt;
" and applies it to this child." This learned Jeſuit is ſo confident of the truth of his aſſertion, that he has made no ſcruple to alter the uſual title of this Eclogue, and to call it *Marcellus*. Indeed the fitneſs of Marcellus, to be the ſubject of our Eclogue, and the authority of one ſo throughly verſed in the Roman Hiſtory as Catrou, would make one ſubſcribe almoſt implicitly to this ſyſtem. But before we give our entire aſſent to it, it may not be amiſs to conſider the weight of his arguments. 1. " Dio relates, that
" Octavia, the mother of Mar-
" cellus, was married to Anthony,
" in the conſulſhip of Pollio, and
" adds, that at the time of this
" marriage, ſhe was big with child
" by Marcellus, her former huſ-
" band, who was lately dead."
Dio does ſay expreſsly, that Octavia, the ſiſter of Auguſtus, was at that time married to Anthony, being then big with child; καὶ τὴν Ὀκταουΐαν τὴν τοῦ Καίσαρος ἀδελφὴν ἐπειδὴ ὁ ἀνὴρ αὐτῆς ἐτετελεύτηκει, καὶ κύουσαν προμνησ[illegible]ευσάμενοι. 2. " Ser-
" vius, on the ſixth book of the
" Aeneid, ſays Marcellus was
" eighteen years old, when he
" died at Baiae, *Periit decimo octa-*
" *vo, in Baiano.* Now Dio places
" his death in the year of Rome
" 731, therefore reckoning back-
" wards from 731 to 714, we
" ſhall find the eighteen years aſ-
" ſigned by Servius. However, as
" Marcellus did not die till the lat-
" ter end of 731, he muſt have
" been near 19 when he died,
" which is the age aſſigned him by
" F. Labbe, in his Chronology."
The words of Servius are, " Hic
" decimo ſexto anno incidit in va-
" letudinem; et periit decimo oc-
" tavo, in Baiano, cum aedilita-
" tem gereret." But, with that learned writer's leave, if Marcellus was born in 714, he could but juſt have entered into his eighteenth in 731. Propertius, who lived at the time, and ought to have known the true age of that illuſtrious young Roman, ſays he died in his twentieth year.

" Occidit, et miſero ſteterat vigeſi-
" mus annus."

Catrou endeavours to get rid of this difficulty, by ſaying, " that, no-
" thing is more obſcure, than the
" ſignification of this line of Pro-
" pertius. How can it be made
" out, that *ſteterat vigeſimus annus*
" means that Marcellus had reached
" his twentieth year? On the con-
" trary, it is more natural to un-
" derſtand thereby, that his twen-
" tieth year was ſtopt, and that he
" would never ſee it. This is the
" force

Permixtos heroas, et ipſe videbitur illis: *and he himſelf ſhall be ſeen by them,*

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" force of the word *ſteterat*, and " this expreſſion agrees with a per- " ſon, who is almoſt nineteen. " However, if Propertius did mean, " that Marcellus was twenty, it is " being very exact for a Poet, not " to miſtake one ſingle year." As for the word *ſteterat*, Catrou certainly ſtrains it to a ſignification, that cannot be admitted. The word is not ſo obſcure, as he would have us believe. *Sto* applied to time, ſignifies the appointed time, decreed by fate for our death. In this ſenſe it is plainly uſed by Virgil, in the tenth Aeneid;

" *Stat ſua cuique dies*, breve et ir- " reparabile tempus
" Omnibus eſt vitae."

Therefore the words of Propertius evidently mean, that Marcellus died in his twentieth year; ſo that I do not ſee any other way of getting rid of this difficulty, than by ſuppoſing, that Propertius, as a Poet, did not think himſelf obliged to be exact to a year or two. Catrou mentions another objection againſt his ſyſtem. " Marcellus was Aedile, the year " in which he died, and at that " time Tiberius was only Quaeſtor. " But, according to Paterculus, " Tiberius was then nineteen: " therefore Marcellus muſt at leaſt " have been twenty, becauſe he " had a place ſuperior to that of " Tiberius. Otherwiſe Auguſtus " muſt have preferred the younger " before the elder." To this objection Catrou gives the following anſwer; " Marcellus was near nine- " teen as well as Tiberius. Au- " guſtus had a mind to have both " theſe offices in his own family. " He gives the ſuperior office to his " nephew, who had juſt married " his daughter Julia, in preference " to the ſon of his wife. What " reaſon is there to be ſurprized at " this. For my part, I take the " opinion of F. Labbe to be ſo far " preferable to that of F. Salien, " that I ſhould embrace it, even " though I was not intereſted as I " am, to eſtabliſh Marcellus the " hero of this Eclogue." This ſeems to be a ſufficient anſwer to the objection: only the learned father has ſtrained the point a little too far, in making Marcellus and Tiberius to be of the ſame age; for Tiberius muſt have been two years older, than the hero of this Eclogue. Thus far I have conſidered the arguments, which Catrou uſes in ſupport of his ſyſtem, and the objections brought againſt it, with the utmoſt impartiality. I ſhall now beg leave to examine a circumſtance or two, which perhaps may give ſome light into this difficulty. Dio tells us, that when Auguſtus was Conſul the tenth time, together with C. Norbanus, that is, in the year of Rome 730, there was a decree of the Senate made, that Marcellus ſhould then have a ſeat in the ſenate, and leave to ſue for the Conſulſhip ten years before the lawful age; and that Tiberius ſhould have

and ſhall rule the appeaſed world with his father's virtues. Pacatumque reget patriis virtutibus orbem.

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have leave to ſue for any office five years before the uſual time; whereupon the former was immediately made Aedile, and the latter Quaeſtor; Τῷ τε Μαρκέλλῳ βουλεύειν τε ἐν τοῖς ἐσ[ρα]τηγηκόσι, καὶ τὴν ὑπατείαν δέκα ἔτεσιν ἢπερ ἐνενόμιστο, αἰτῆσαι· καὶ τῷ Τιβερίῳ, πέντε πρὸ ἑκάστης ἀρχῆς ἔτεσι τὸ αὐτὸ τοῦτο ποιῆσαι ἐδόθη· καὶ παραχρῆμα γε ὅυτος μὲν, ταμίας, ἐκεῖνος δὲ, ἀγορανόμος, ἀπεδείχθησαν. But though Dio ſeems to ſay, that by this decree, Marcellus had liberty to ſue for the Conſulſhip only, before the uſual time, we muſt certainly underſtand, that it extended to other offices; elſe it could have had no effect in procuring the Aedileſhip. It is not certainly agreed by the Criticks, what was the legal age for obtaining theſe offices. Lipſius ſays a Quaeſtor was to be twenty-five, and an Aedile twenty-ſeven or twenty-eight. The learned Dr Middleton, in his Treatiſe on the Roman Senate takes *the Quaeſtorian age, which was the ſame with the Senatorian, to have been thirty years compleat.* We have ſeen already, that Tiberius was born Nov. 16, 712. Therefore he could be no more than eighteen years compleat, when he was choſen Quaeſtor. But he was allowed to ſue for that office five years before the legal time; therefore he was to have leave to do that at eighteen which others might do at twenty-three. This falls ſhort of the loweſt Quaeſtorian age that has been ſuppoſed, by two years. To reconcile this difficulty, we muſt have recourſe to another paſſage in Dio, where Maecaenas adviſes Auguſtus to alter the laws relating to the age of magiſtrates, ſo as to reduce it to that which is aſſigned by Lipſius; for he would have the Senatorian age to be twenty-five, and the Praetorian thirty; Ἐς δὲ τὸ συνέδριον πεντεκαιεικοσιέτεις .... ταμιεύσαντές τε, καὶ ἀγορανομήσαντες, ἢ δημαρχήσαντες, σ[ρα]τηγείτωσαν, τριακοντοῦται γενόμενοι. It appears by this, that there was a conſultation about that time concerning the alteration of theſe laws, and we may conclude that twenty-three was then ſettled to be the Quaeſtorian age; for otherwiſe Tiberius could not have been made Quaeſtor in 730. Now if Marcellus was born about the latter end of 714, the year of Pollio's Conſulſhip, he was ſixteen in 730. He was enabled to ſue for an office ten years before the uſual time, which made him equal to twenty-ſix, three years more than Tiberius, which difference we find to have been between the Aediles and Quaeſtors. Thus it ſeems highly probable, that Auguſtus had firſt ſettled the age of a Quaeſtor to be twenty-three, and that of an Aedile to be twenty-ſix, about the year of Rome 725, for it was in that year that Maecaenas gave the advice above-mentioned, and that afterwards, in the year

730,

At tibi prima, puer, nullo munuſcula cultu, *But to thee, O child, ſhall the earth pour forth her firſt gifts, without culture,*

NOTES.

730, being willing to advance his nephew and ſon-in-law to thoſe dignities, he procured the decree to be made, that Marcellus who was then ſixteen, might ſue for the Aedileſhip ten years before the uſual time, and that Tiberius, who was then eighteen, might do it five years before the uſual time, which enabled them to enjoy the reſpective offices, to which he intended to promote them. This appears to me to be a ſtrong confirmation of Catrou's ſyſtem, as it makes it highly probable, that Marcellus was born about the latter end of the year of Rome 714, and conſequently, that he was the Hero of the Eclogue now under conſideration.

10. *Caſta fave Lucina.*] Lucina is the goddeſs preſiding over child-birth. Some will have her to be the ſame with Juno, becauſe the women in labour uſed to call upon Juno Lucina for help. But Cicero, in his ſecond book *de Natura Deorum*, tells us expreſsly, that ſhe is the Moon, whom the Greeks call Lucina and Diana, and the Romans Juno Lucina. He adds, that ſhe preſides over child-birth, becauſe the time of pregnancy is counted by the revolutions of the Moon; and mentions a jeſt of Timaeus, who having related in his Hiſtory, that the temple of the Epheſian Diana was burnt, on the ſame night that Alexander was born, added, that it was no wonder, when Diana choſe to be from home, to attend the labour of Olympias; "Luna "*a lucendo* nominata ſit: eadem "eſt enim Lucina. Itaque ut "apud Graecos Dianam, eamque "Luciferam, ſic apud noſtros Ju-"nonem Lucinam in pariendo in-"vocant: quae quidam Diana "omnivaga dicitur, non a venando, "ſed quod in ſeptem numeratur "tanquam vagantibus. Diana dicta, "quia noctu quaſi diem efficeret. "Adhibetur autem ad partus, quod "ii matureſcunt aut ſeptem non-"nunquam, aut plerumque novem "lunae curſibus: qui quia menſa "ſpatia conficiunt menſes nomi-"nantur. Concinne quidem, ut "multa, Timaeus; qui cum in "hiſtoria dixiſſet, qua nocte natus "Alexander eſſet, eadem Dianae "Epheſiae templum deflagraviſſe, "adjunxit minime id eſſe miran-"dum, quod Diana, cum in partu "Olympiadis adeſſe voluiſſet, ab-"fuiſſet domo." Catullus alſo, in his Ode to Diana, ſays expreſsly, that ſhe is Juno Lucina, Trivia, and the Moon;

"Tu *Lucina* dolentibus,
"*Juno* dicta puerperis,
"Tu potens Trivia, et notho es
"Dicta lumine Luna.
"Tu curſu dea menſtruo
"Metiens iter annuum,
"Ruſtica agricolae bonis
"Tecta frugibus exples."

Virgil uſes the epithet *caſta*, becauſe Diana was a virgin. We may ob-

ivy spreading every where, Errantes hederas paſſim cum baccare tellus,
with baccar,

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ſerve, by the invocation of Lucina here, that the child was not yet born.

Tuus jam regnat Apollo.] Apollo was the brother of Diana, which ſeems to be the cauſe why *tuus* is here uſed, *thy own Apollo*, that is, *thy brother Apollo.* Servius ſays, the Poet here alludes to the laſt age, which the Sibyl had ſaid, ſhould be under the Sun; and at the ſame time to Auguſtus, to whom a ſtatue was erected, with all the diſtinctions of Apollo. He obſerves alſo, that Octavia, the ſiſter of Auguſtus, was thought to be meant by Lucina. La Cerda mentions another opinion, that Apollo himſelf might be then ſaid to reign, becauſe his prophecies, by the mouth of the Sibyl were then fulfilled: but he himſelf ſeems to think that Auguſtus is meant. Ruaeus thinks, that Apollo himſelf is intended, whoſe prophecies were now fulfilled. Catrou is fully perſuaded, that Lucina and Apollo are Octavia and Auguſtus. "That illuſtrious "lady, ſays he, had all the cha- "racters of the chaſte goddeſs. "The regularity of her conduct "was always without reproach. "She is invited to caſt a favourable "look on Marcellus in his birth, "as the child will ſoon be invited "to ſmile on his mother. The "allegory of Lucina and Apollo, "applied to Octavia and Caeſar, "has ſomething noble and happy "in it. It is eaſy to perceive Cae- "ſar under the figure of Apollo: "the Triumvir was fond of being "honoured under the name of this "god. The preceding year he "had erected a temple to him; and "as Anthony had taken the name "of Bacchus, Octavian took the "name and the ſymbols of Apollo. "It would have been an indiſcre- "tion in the Poet, to have made "uſe of the word *regnat*, if he "had applied it directly, and with- "out a metaphor to Caeſar. But "he applies it immediately to A- "pollo, and it was a received term, "in ſpeaking of a planet or of a "conſtellation." That Octavia was a lady of the ſtricteſt virtue is certain; but it does not ſeem to be a conſequence of her virtue, that ſhe was to be invoked under the name of Lucina, to favour her own delivery, which ſeems to be a very odd imagination. Nor will the child be invited to ſmile on his mother, but to know his mother by her ſmiling on him. See the note on ver. 60. As for the temple of Apollo, if we may believe Dio Caſſius, it was after the ſea fight at Actium, that Auguſtus made offerings to that deity, who was peculiarly worſhipped at Actium, and builded a larger temple for him, which was not finiſhed till twelve years after this Eclogue was written. As for Anthony the ſame author tells us, that it was after the peace made between Auguſtus and him, that he went into Greece, and took upon him the name of another Bacchus, in which the people were fond

of

Mixtaque ridenti colocaſia fundet acantho. 20 *and colocaſia mixt with ſmiling acanthus.*

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of humouring him, and the Athenians carried it ſo far as to make a match between the new Bacchus and their goddeſs Minerva. Anthony approved of the marriage, and demanded of them a large ſum of money for her portion. Thus according to Dio, Anthony's taking the name of Bacchus was not till after the time of writing this Eclogue, and the building of the temple of Apollo was many years after that. Some have been ſo weak as to imagine, that the Poet here alludes to a famous ſupper mentioned by Suetonius, where Auguſtus and his friends took upon themſelves the character of ſeveral deities, and Auguſtus that of Apollo, which is highly improbable. This ſtory is not very authentic, according to Suetonius himſelf, and if Auguſtus had this frolick, it was in private; "Coena quoque ejus ſe-"cretior in fabulis fuit." It was performed, when there was a ſcarcity in the city, which might probably be that which happened ſoon after the agreement between Auguſtus and Anthony, and therefore might not happen ſoon enough to give riſe to any expreſſion in this Eclogue. It was cenſured as an impious and profane action, by all that knew of it; and therefore, if there is any truth at all in the ſtory, it cannot be imagined, that Virgil would compliment Auguſtus with the name of a deity, which he had aſſumed at a riotous entertainment, and had reaſon to be heartily aſhamed of. A better reaſon for Auguſtus to be called Apollo, than any I have ſeen produced, might have been brought from the beginning of the forty-fifth book of Dio; where we are told, that one principal reaſon, why Julius Caeſar thought of making Auguſtus his heir, was that his mother Attia affirmed poſitively, that ſhe had conceived him by Apollo; that having ſlept in the temple of that god, ſhe ſeemed to admit the embraces of a dragon, and that her reckoning went on duly from that time. But it ſeems not at all likely, that Virgil would have inſinuated in this Eclogue, which is dedicated, to Pollio, that Auguſtus then reigned. Pollio was the friend of Anthony, and had a large ſhare in reconciling the two great Triumvirs. Now if Virgil would make his court to Pollio, he ſhould at leaſt have ſaid they reigned jointly. In truth I believe the complement was deſigned to Pollio himſelf. He was at that time the chief Magiſtrate, had a large ſhare in bringing about the reconciliation, was a patron of the Muſes, and a good Poet himſelf. Therefore Apollo might be ſaid to reign, when one of his favourite ſons was in ſo high a ſtation. It may be obſerved alſo, that the Poet immediately ſlides into the mention of Pollio's conſulſhip, as the appointed time for all theſe promiſed bleſſings.

11. *Te conſule.*] Here the Poet plainly points out the time, when

The goats of their own accord shall bring home their dugs distended with milk: Ipsae lacte domum referent distenta capellae

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this Eclogue was written. It was in the consulship of C. Asinius Pollio, that is, in the year of Rome 714.

12. *Pollio.*] See the note on ver. 84. of the third Eclogue.

Magni menses.] Servius says, the Poet alludes to the months July and August, which were so called in honour of Julius and Augustus Caesar, whereas their names were Quintilis and Sextilis before. But Ruaeus justly observes, that this could not be true of August, which had not that name till after the death of Cleopatra, and the three triumphs of Augustus, nay not till the year of Rome 727. *Great* here signifies *illustrious*; such months, such a time, as has not yet been known.

13. *Te duce, &c.*] The Poet having mentioned the consulship of Pollio, immediately tells him, that under his conduct all the remains of the civil war shall be extinguished.

We see plainly, that Pollio is the person on whom Virgil depends, for putting a period to the civil wars, which he means by the wickedness of the Romans, *sceleris nostri.* In order to a full understanding of this passage, let us consider, as briefly as we can the state of the Roman affairs at that time. The civil war between Julius Caesar and Pompey began in the year of Rome 705, and notwithstanding the defeat of Pompey, at Pharsalia, in the next year, it was not ended till about the latter part of 709. This cessation was but very short; for in less than half a year, Julius Caesar was murthered in the Senate-house, when he was Consul the fifth time. Immediately the Capitol was seized by the murtherers, the *Forum* filled with armed soldiers by Lepidus, and the whole city was in confusion. Lepidus, who then had the command of an army, intended, under pretence of avenging the death of Caesar, to set up himself. Mark Anthony, who was Caesar's collegue in the consulship, brought the mangled corpse into the *Forum*, shewed his wounds, and read his will to the people, in which he had made his nephew Octavius his heir in the first place, and Anthony and Decimus Brutus, and some others of the murtherers, in the second, and had left his gardens by the river side to the people, and thirty drachmas to each of them. This raised a most violent tumult among the people, and an ardent desire to revenge the death of that great man. This gave an opportunity to Anthony of assuming an almost arbitrary power, who finding Lepidus to be a person capable of giving him much disturbance; made an alliance with him, bestowing his daughter in marriage on the son of Lepidus. Octavius was pursuing his studies at Apollonia, having been sent thither, with part of the army, to wait there for his uncle, who was preparing to make war against the Parthians. But

Ubera: nec magnos metuent armenta leones. *and the herds ſhall not ſtand in fear of the great lions.*

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But being informed of Caeſar's death, and of his having conſtituted him his heir, he haſtened to Rome, where he was treated with contempt by Anthony, who looked upon him as a mere boy, and one of no conſequence. Octavius therefore joined with the Patrician party, and particularly with Cicero, who having conceived an implacable hatred againſt Anthony, ſupported the young man in oppoſition to him. With this aſſiſtance, he ſoon levied an army, and together with the new Conſuls for the year 711, marched againſt Anthony, who then held Decimus Brutus beſieged in Mutina. The town was relieved, and Anthony put to flight, with the loſs of the two Conſuls, who fell in different engagements. The Senate now became jealous of Octavius, and endeavoured to depreſs him as much as they had before exalted him. They inveſted his enemies with power, giving the province of Macedon to Marcus Brutus, one of Caeſar's murtherers, Syria to Caſſius another of them, and the command of the navy to Sextus, the ſon of Pompey. Octavius, being informed of theſe alterations, came to an agreement with Anthony and Lepidus, and marched back to Rome, where he was preſently choſen Conſul, and had the government of the city committed to him. He was then adopted into the family of Caeſar, and took upon him the name of Caius Julius Caeſar Octavianus, according to Dio. The Senate, who did not know of the private agreement, that young Caeſar had made with Anthony and Lepidus, ſent him againſt them, and at the ſame time invited Brutus and Caſſius to march towards Rome. But Caeſar meeting with Anthony and Lepidus, had a private conference with them; they agreed to divide the government between them, and by their joint intereſt, Lepidus was choſen Conſul for the enſuing year 712. The union of theſe three powerful perſons was called the Triumvirate. They returned ſeparately to Rome, each with his own army, and there put in execution the horrid agreement made between them, of putting all to death, whom each of them looked upon as his enemy, and this without the leaſt appearance of mercy. It would be long and diſagreeable to relate the particulars of theſe ſhocking barbarities; how huſbands were betrayed by their wives, fathers by their ſons, and maſters by their ſlaves, into the hands of their murtherers. It was made a capital crime to conceal any of the proſcribed perſons, or even to ſhew any mark of ſorrow for their death. In the mean time Brutus and Caſſius had gathered a conſiderable army near Philippi, a city of Macedon, on the confines of Theſſaly. Caeſar and Anthony marched againſt them: the battle was fought with fury on both ſides: the victory inclined to the Triumvirs, and Caſſius firſt, and then Brutus, ſlew themſelves.

Thy very cradle ſhall pour forth pleaſing flowers, Ipſa tibi blandos fundent cunabula flores,

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ſelves. Many others, who either had been concerned in the murther of Julius Caeſar, or knew themſelves to be in the number of the proſcribed, or feared the hatred of the Triumvirs, fell upon their own ſwords. The two conquerors now divided the world between them, making little account of Lepidus; and Anthony undertook to keep all quiet in Aſia, and Caeſar to do the ſame in Italy, engaging at the ſame time to ſettle the ſoldiers in the Italian lands. This was performed in the year 713. when P. Servilius and Lucius, the brother of Mark Anthony, were choſen Conſuls. This diviſion of the lands drew a general hatred on Caeſar; the ſoldiers being generally diſcontented with the portion that was given them, and the lawful owners being juſtly exaſperated at the loſs of their eſtates. This gave an opportunity to Fulvia, the wife of Mark Anthony, who had a quarrel with Caeſar, and was a woman of a moſt turbulent ſpirit, to draw the diſaffected to her party. Her huſband's brother Lucius, the Conſul, joined with her in endeavouring to oppreſs Caeſar, who marched againſt them, and beſieged them in Peruſia, a city of Hetruria. The town was ſtrong, and held out a long time: but it was taken the next year, in the Conſulſhip of Domitius and Pollio. Fulvia eſcaped to her huſband, and endeavoured a reconciliation between him and Sextus Pompey; and Caeſar ſoon reduced all the other towns of Italy. Anthony, being incited by his wife, came to Italy againſt Caeſar, took Sipus, a town of Apulia, and laid ſiege to Brunduſium. Agrippa re-took Sipus; but Servilius Rullus, who was ſent to relieve Brunduſium, was ſuddenly attacked by Anthony, and routed, many of his ſoldiers being ſlain, and many alſo deſerting. Rome was now under the greateſt terror; the flames of civil war were now breaking out with freſh fury: nothing leſs than new battles, proſcriptions, and murthers, were to be apprehended. But it happened very luckily that Fulvia, who had a chief hand in blowing up the flame died; whereupon Pollio the Conſul, who was a great friend of Anthony, and deſirous to recal him from the luxurious life, which he had learned in Aſia and Egypt, projected a reconciliation. Maecaenas alſo, who had no leſs regard for Caeſar, did his endeavour to bring him to a reconciliation. This was happily effected by the joint concurrence of theſe two worthy perſons; and as a pledge of their agreement, Octavia, Caeſar's beloved ſiſter, was married to Anthony. It was hoped, that this lady, who had all the ornaments as well as virtues of her ſex, would be able to draw Anthony from his licentious way of living. She was then with child by her former huſband, Marcellus, and it can hardly be doubted, but that it was this unborn child, that Virgil alluded to in this Eclogue. Caeſar and Anthony entered

Occidet et ſerpens, et fallax herba veneni — *and the ſerpent ſhall periſh, and the deceitful herb of poiſon ſhall periſh,*

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entered Rome in great triumph together, and nothing leſs than the moſt ſolid and happy peace was then expected. It was to this peace therefore, that our Poet aſcribed the happineſs of the golden age; and to Pollio, the chief author of it, that he dedicated the Poem under conſideration. Since he had performed an action of ſuch importance, as the reconciliation of theſe great and powerful enemies, he might juſtly tell his patron, that what little ſparks now remained of the civil wars, would be eaſily extinguiſhed under his conduct. Whether it ſucceeded according to the Poet's expectation or not, is not my buſineſs here to examine. I have taken upon me to explain the meaning of my author; but not to ſhew, that he was endued with the ſpirit of prophecy.

Siqua manent, &c.] There were ſtill ſome remains of the civil war; for Sextus Pompey at that time retained the ſhips, which had been put under his government, and infeſted the coaſts of Italy. Virgil expreſſes his hope, that Pollio will by his prudence compoſe this difference alſo, ſince he had juſt effected a more difficult reconciliation.

15. *Ille Deûm vitam accipiet, &c.*] He now turns his diſcourſe, to the infant, and predicts his future glories.

Heſiod, in his deſcription of the golden age, ſays, *they lived like gods.* Catrou obſerves, that "Virgil "would not have ſpoken thus of a "ſon of Pollio. As for Marcellus, "ſays he, it is probable, that Caeſar cauſed him to be brought up "as his own ſon, from the very "moment of his birth. He was "his own nephew, and he had no "ſon. We know that he adopted "Marcellus; and as hiſtory has "not pointed out the time of this "adoption, we may believe, and "Virgil inſinuates it, in this Eclogue, that it was from the very "time of his birth. In ſhort, "would he have given up the hope "of his family to the education and "diſcretion of Anthony? In this "ſenſe therefore Virgil ſays, that "Marcellus was going to live a-"mongſt gods and heroes. He had "the blood of both in his veins, "being Caeſar by his mother, and "Marcellus by his father." But this child does not ſeem to have been born at the time of writing this Eclogue. It is however not impoſſible, that Auguſtus ſhould adopt him, even before his birth. We have ſeen already, that when he married Livia, he ſent the child as ſoon as born, to his true father Tiberius. In the preſent caſe, Octavia had no former huſband living, to whom ſhe might return the child when born. It might therefore very probably be ſtipulated, that the infant ſhould be returned to his neareſt relation, who was his mother's brother, Auguſtus. Nor is it improbable, that Auguſtus ſhould engage to make it his heir, if it proved a male, and he had no

and Aſſyrian grow common. amomum *ſhall* Occidet: Aſſyrium vulgo naſcetur amomum. 25

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ſon of his own. Or perhaps it might be an article of the peace, that as Octavia was ſo nearly related to both the Triumvirs, being the ſiſter of one and wife of the other, and pledge of the peace itſelf, that the child of which ſhe was then pregnant, ſhould be heir to both. But theſe are only conjectures, and are neither to be proved nor contradicted from hiſtory. It muſt be from ſuch an adoption, that Marcellus could claim any relation to the gods; for Catrou forgets himſelf, when he ſays he had divine blood from his mother. Julius Caeſar derived his deſcent from Iulus or Aſcanius, the ſon of Aeneas, the ſon of Venus: his ſiſter's daughter was married to Octavius, by whom ſhe had young Octavius, who was called alſo Octavianus, and Auguſtus Caeſar: therefore Auguſtus was alſo of divine deſcent: but Octavia was the daughter of Octavius by a former wife, and therefore a mere mortal.

Diviſque videbit.] What the Poet here ſays concerning gods and heroes, ſeems to relate rather to the general deſcription of the golden age, than to any circumſtances, which can be ſuppoſed to have really happened at that time. We need only compare this paſſage with the ſixth and ſeventh verſes of the ninth chapter of Iſaiah, to be ſatisfied that either the Sibyl or the Poet had ſeen that prophecy. "For unto us a "child is born, unto us a ſon is "given, and the government ſhall "be upon his ſhoulder: and his "name ſhall be called Wonderful, "Counſellour, the everlaſting Fa-"ther, the Prince of peace."

17. *Patriis virtutibus.*] By his father's virtues, I believe we muſt underſtand thoſe of Auguſtus, who muſt already have adopted him, as was ſaid before. We cannot well underſtand him to mean thoſe of Anthony, his mother's huſband; for his licentious life was too well known at that time, and gave great offence to Pollio himſelf. Nor can it well be ſuppoſed, that the Poet would thus expreſs himſelf of a ſon of Pollio, if that was the infant intended: for a prediction of his ſon becoming the ruler of the world, publiſhed under his patronage, would have expoſed both poet and patron to danger, at a time when the Triumvirs were in full power.

18. *At tibi prima puer, &c.*] He foretels the bleſſings, which ſhall attend the birth of this infant.

There is a very great ſimilitude between this paſſage and the following quotation from Iſaiah;

"The wilderneſs and the ſolitary "place ſhall be glad for them: and "the deſert ſhall rejoice, and bloſ-"ſom as the roſe, chap. xxxv. ver. "1. The glory of Lebanon ſhall "come unto thee, the fir-tree, the "pine-tree, and the box together, "chap. lx. ver. 13. The wolf "alſo ſhall dwell with the lamb, "and the leopard ſhall lie down "with the kid: and the calf, and "the young lion, and the fatling "together, and a little child ſhall "lead

At ſimul heroum laudes, et facta parentis — *But as ſoon as thou ſhalt be able to read the praiſes of heroes, and the actions of thy father,*

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" lead them. And the cow and " the bear ſhall feed, their young " ones ſhall lie down together: and " the lion ſhall eat ſtraw like the " ox. And the ſucking child ſhall " play upon the hole of the aſp, " and the weaned child ſhall put " his hand on the adder's den, chap. " xi. ver. 6, 7, 8."

At tibi.] " In the Roman ma- " nuſcript, it is *ac tibi*; and after- " wards again *ac ſimul* inſtead of *at* " *ſimul:* but in all the other ancient " manuſcripts, it is *at*." PIERIUS.

Nullo cultu.] The earth producing it's fruits without culture is a mark of the golden age. Thus Ovid;

" Ipſa quoque immunis, raſtroque " intacta, nec ullis
" Saucia vomeribus, per ſe dabat " omnia tellus."

The yet-free earth did of her owne accord,
Untorne with ploughs, all ſorts of fruit afford. SANDYS.

19. *Errantes hederas.*] The epithet *errantes* expreſſes the creeping quality of ivy, which ſhooting roots from every joint, ſpreads itſelf over every thing, that it can lay hold on. See the note on ver. 39. of the third Eclogue. Ivy was a plant uſed in the chaplets of poets, whence ſome think that Virgil propheſies, that this infant will become a great Poet. Thus in the ſeventh Eclogue;

" Paſtores *hedera* creſcentem ornate " Poëtam
" Arcades, invidia rumpantur ut " ilia Codro.
" Aut ſi ultra placitum laudarit, " *baccare* frontem
" Cingite, ne vati noceat mala lin- " gua futuro."

Here we ſee that ivy and *baccar* are uſed together, as in the paſſage now under conſideration. But perhaps this paſſage may be better explained, by ſuppoſing, that the ivy growing up for the infant ſignifies rather, that he will be celebrated by Poets, in which ſenſe it ſeems to be uſed in the eighth Eclogue;

" —— Accipe juſſis
" Carmina coepta tuis, atque hanc " ſine tempora circum
" Inter victrices *hederam* tibi ſer- " pere lauros."

Baccare.] That the *Baccar*, *Baccharis*, or *Baccaris* was eſteemed an herb good againſt enchantments, is plain from the paſſage juſt now quoted from the ſeventh Eclogue. According to Dioſcorides, it is a ſweet-ſmelling herb, that is uſed in garlands; the leaves of it are rough, and of a middle ſize between thoſe of violet and mullen: the ſtalk is angular, about a cubit in height, with ſome appendages: the flower is white, inclining to purple, and of a ſweet ſmell: the roots reſemble thoſe of black hellebore, and ſmell very

and to know what virtue is; Jam legere, et quae ſit poteris cognoſcere virtus;

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very like cinnamon: Βάκχαρις βοτάνη ἐστὶ ἰνώδης καὶ εὐφανωματικὴ· ἧς τὰ φύλλα τραχέα· μέγεθος ἔχουσα μεταξὺ ἴου καὶ φλόμου· καυλὸς δὲ γονιώδης· πήχεως τὸ ὕψος, ὑπότραχυς· ἔχων παραφυάδας· ἄνθη δὲ ἐμπόρφυρα, ὑπόλευκα, ἰνώδη· ῥίζαι δὲ ὅμοιαι ταῖς τοῦ μέλανος ἑλλεβόρου· ἐοικυῖαι τῇ ὀσμῇ κιναμώμῳ. Pliny has not deſcribed it; but he tells us, that the ſmell of it is very like cinnamon, and quotes the authority of Ariſtophanes, to prove that it is not a Barbarous name, but a Greek one; "Baccar quoque radices tantum odoratus eſt, a quibuſdam nardum ruſticum appellatum. Unguenta ex ea radice fieri ſolita apud antiquos, Ariſtophanes priſcae comoediae poëta teſtis eſt. Unde quidam errore falſo barbaricam eam appellabant. Odor eſt ei cinnamomo proximus." Of the ſeveral plants which the Moderns have ſuppoſed to be the *baccar*, it is more eaſy to ſay which is not the plant, than which is. Some have thought Clary to be the *baccar*; but it's root is not like the black Hellebore, nor has it any ſmell of cinnamon. Others have propoſed the Avens, or Herb Bennet; but the flower of that is yellow. Fox-glove is thought by ſome to be the plant; but neither the form of the root nor the ſmell ſeem to agree with the *baccar*. The Botaniſts of Montpelier would have the plant, which we call Plowman's Spikenard to be the *baccar*, whence that herb is commonly called *Baccharis Monſpelienſium:* but it ſeems rather to be the *Conyza* of the Ancients, and is figured by Matthiolus under the name of *Conyza major*. This laſt learned author confeſſes ingenuouſly, that he never was acquainted with the true *baccar*, till Andreas Lacuna ſent him a dried ſpecimen of it, which he had gathered about Rome. This plant, as Lacuna affirms in his letter to Matthiolus, has every property aſcribed by the Ancients to the *baccar*. Matthiolus has given a figure of it; but the authors ſince his time do not agree, even concerning the plant which he has figured. The general opinion ſeems to be, that it is only a different repreſentation of his *Conyza major* or the *Baccharis Monſpelienſium*. To me they appear very different; and the *Baccharis* of Matthiolus ſeems rather to repreſent ſome ſpecies either of *Verbaſcum* or *Blattaria*. I believe it is the *Blattaria purpurea C. B.* the leaves of which reſemble the *Conyza major Matthioli*. But whether this is the true *baccar* of the Ancients or not, I dare not poſitively affirm, and am afraid the root does not greatly reſemble that of the black Hellebore.

20. *Colocaſia.*] The *Colocaſia* is, without doubt, an Egyptian plant. Dioſcorides affirms, that it is the root of the Egyptian bean, which ſome call Pontick. It grows chiefly in Egypt, and is found in the lakes of Aſia and Cilicia. It has leaves

as

Molli paullatim flaveſcet campus ariſta, *the field ſhall gradually grow yellow with ſofter beards,*

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as large as an umbrello, a ſtalk a cubit long, and of the thickneſs of a finger, a roſaceous flower, twice as big as a poppy. When the flower goes off, it bears huſks like little bags, in which a ſmall bean appears beyond the lid, in form of a bottle, which is called Ciborion or Cibotion, a little ark, becauſe the bean is ſown on the moiſt earth, and ſo ſinks into the water. The root is thicker than a reed; it is eaten both raw and boiled, and is called Collocaſia. The bean is eaten green, and when it is dried it turns black, and is bigger than the Greek bean: Ὁ δὲ Αἰγύπλιος Κύαμος ὃν ἔνιοι Πολιτικὸν καλοῦσι, πλεῖστος μὲν γίνεται ἐν Αἰγύπλῳ· καὶ ἐν Ἀσίᾳ δὲ καὶ ἐν Κιλικίᾳ ἐν ταῖς λίμναις εὑρίσκεται· ἔχει δὲ φύλλον μέγα ὡς πέτασον, καυλὸν δὲ πηχυαῖον· περὶ δάκτυλον τὸ πάχος· ἄνθος δὲ ῥοδόχρουν· διπλάσιον μήκωνος· ὅπερ ἀπανθῆσαν φέρει φυσκία παραπλήσια θυλακίσκοις, ἐν οἷς κύαμος μικρὸς ὑπεραίρων τὸ πῶμα ὡς πομφόλυξ· καλεῖται δὲ κιβώριον ἢ κιβώτιον· διὰ τὸ τὴν φυτείαν τοῦ κυάμου γίνεσθαι αὐλοῦ ἐνλιθεμένου ἀν ἰκμοβώλῳ, οὕτω τε εἰς τὸ ὕδωρ ἀφιεμένου· ῥίζα δὲ ὑπεστὶ παχυτέρα καλάμου· βιβρωσκομένη ἐφθή τε καὶ ὠμή. Κολλοκασία καλουμένη· ὁ δὲ κύαμος βιβρώσκεται μὲν καὶ χλωρός· ξηρανθεὶς δὲ γίνεται μέλας· καὶ μείζων τοῦ ἑλληνικοῦ. Theophraſtus tells us, that the Egyptian bean grows in marſhes and lakes; the ſtalks, at the longeſt, are four cubits, and of the thickneſs of a finger, and reſembling a reed, without joints; it has diviſions on the inſide, like a lily. It bears a head at the top, like a honey-comb; with one bean in each cell, appearing a little above it, in number about thirty. The flower is twice as big as that of a poppy, and of the colour of a roſe: the head riſes above the water. A great leaf grows by each bean. . . . . The root is thicker than the largeſt reed, and has diviſions like the ſtalk. It is eaten raw and boiled and roaſted, by the inhabitants of the marſhes. It grows ſpontaneouſly in great plenty. It is alſo ſown in the mud, with plenty of chaff, that it may ſink down, without corrupting; and thus they make their plantations of beans. . . . It grows alſo in Syria and Cilicia: Ὁ δὲ Κύαμος φύεται μὲν ἐν τοῖς ἕλεσι καὶ ταῖς λίμναις· καυλὸς δὲ αὐτοῦ μῆκος μὲν ὁ μακρόταλος εἰς τέτλαρας πήχεις· πάχος δὲ δακτυλιαῖος· ὅμοιος δὲ καλάμῳ μαλακῷ [μακρῷ] ἀγονάτῳ· διαφύσεις δὲ ἔνδοθεν ἔχει διόλου διειλημένας ὁμοίως τοῖς κρίνοις· ἐπὶ τούτῳ δὲ ἡ κωδία παρομοία σφηκίῳ περιφερεῖ· καὶ ἐν ἑκάστῳ τῶν κυτταρῶν κύαμος μικρὸν ὑπεραίρων αὐτοῦ, πλῆθος δὲ οἱ πλεῖστοι τριάκοντα· τὸ δὲ ἄνθος διπλάσιον ἢ μήκωνος· χρῶμα δὲ ὅμοιον ῥόδῳ κατακορές· ἐπάνω δὲ τοῦ ὕδατος ἡ κωδία· παραφύεται δὲ φύλλα μεγάλα παρ' ἕκαστον τῶν κυάμων. . . . . Ἡ δὲ ῥίζα παχυτέρα τοῦ καλάμου τοῦ παχυτάτου, καὶ διαφύ-

σεις

and the reddening cluſter ſhall hang on the uncultivated thorns; Incultiſque rubens pendebit ſentibus uva,

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σεις ὁμοιως ἔχουσα τῷ καυλῷ· ἐσθίουσι δ' αὐτὴν καὶ ὠμὴν, καὶ ἑφθὴν, καὶ ὀπτήν· ϗ οἱ περὶ τὰ ἕλη, τούτῳ σίτῳ χρῶνται· φύεται μὲν δὴ ϗ πολὺς αὐτόματος· οὐ μὲν ἀλλὰ καὶ καταβάλλουσιν ἐν πηλῷ· ἀχυράσαντες εὖ μάλα πρὸς τὸ κατενεχθῆναί γε καὶ μεῖναι ϗ οὐ διαφθαρῆναι· ϗ ὕλῳ καλασκευάζουσι τοὺς κυάμους . . . . Γίνεται δὲ ὗτος καὶ ἐν Συρίᾳ ϗ κατὰ Κιλικίαν. Here it may be obſerved, that Theophraſtus does not give the leaſt hint, that either the Egyptian Bean, or any part of the plant is called *Colocaſia*. But Pliny, as well as Dioſcorides, affirms that they are the ſame plant. He mentions the ſtalk as the part that is eaten, ſays the Egyptians uſed the leaves to drink out of, and adds, that in his time it was planted in Italy; "In Aegypto nobiliſſima eſt Colocaſia, "quam Cyamon aliqui vocant. "Hanc e Nilo metunt, caule cum "coctus eſt araneoſo in mandendo, "thyrſo autem, qui inter folia e"micat, ſpectabili, foliis latiſſi"mis, etiam ſi arboreis compa"rentur, ad ſimilitudinem eorum "quae perſonata in noſtris omni"bus vocamus. Adeoque Nili "ſui dotibus gaudent, ut implexis "Colocaſſae foliis in variam ſpeciem "vaſorum, potare gratiſſimum ha"beant. Seritur jam haec in Ita"lia." We find this plant mentioned alſo by Herodotus, who does not call it either *cyamos* or *colocaſia*, but *lily*; and ſpeaks of it immediately after the *Lotos*, which he calls a *lily* alſo. There grow in the Nile, ſays he, other Lilies alſo reſembling Roſes. The fruit of theſe grows upon different ſtalks, proceeding from the ſame root, and reſembles the combs of waſps. It has ſeveral ſeeds, of the bigneſs of the kernels of olives, ſticking together; which are eaten either green or dry; Ἔστι δὲ καὶ ἄλλα κρίνεα ῥόδοισι ἐμφερέα, ἐν τῷ ποταμῷ γινόμενα καὶ ταῦτα· ἐξ ὧν ὁ καρπὸς ἐν ἄλλῃ κάλυκι πεφυομένῃ ἐκ τῆς ῥίζης, γίνεται κηρίῳ σφηκῶν ἰδέην ὁμοιότατον· ἐν τούτῳ τρωκτὰ ὅσον τε πυρὴν ἐλαίης ἐγίνεται συχνὰ· τρώγεται δὲ καὶ ἁπαλὰ ταῦτα καὶ ἄνα. Proſper Alpinus, in his book *de Plantis Aegypti*, aſſures us, that the Egyptian name of this plant is *Culcas*, which the Greek writers might eaſily change to the more agreeable ſound of *Colocaſia*. He ſays, no plant is better known, or in more uſe among them; the root of it being eaten as commonly as turneps among us. But he ſeems to queſtion, whether it is the ſame with the Egyptian Bean of the Greek Authors, becauſe he could never meet with any one, that had ſeen either ſtalk, flower, or fruit of it. However, by the figure which he has given of the leaves, it is the plant, which C. Bauhinus has called *Arum maximum, Aegyptiacum, quod vulgo Colocaſia*. But whether this *Arum* is the very Egyptian Bean of Theophraſtus, is not

Et durae quercus ſudabunt roſcida mella. 30 *and the hard oaks ſhall ſweat the dewy honey.*

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not greatly material to our preſent purpoſe, ſince it is certain, that it is the *Culcas* of the modern Egyptians, and the *Colocaſia*, which began to be planted in Italy in Virgil's time. When this Eclogue was written the *Colocaſia* was a rarity, newly brought from Egypt; and therefore the Poet ſpeaks of it's growing commonly in Italy, as one of the glories of the golden age, which was now expected to return.

Acantho.] The *Acanthus* here meant is the *Acacia*, an Egyptian tree, from which we obtain the Gum Arabic. See the note on ver. 119. of the ſecond Georgick.

21. *Ipſae.*] The Commentators obſerve, that *ipſae*, in this place, is very expreſſive, and anſwers to αὐτὸς in Greek; ſo that *ipſae capellae* ſignifies as much as αὐτόματοι, and καθ' ἑαυτὰς, that is, *of their own accord.*

Diſtenta.] This epithet expreſſes the fullneſs of the dug, which makes it ſtrut. Thus Lucretius,

" Hinc feſſae pecudes pingues per
" pabula laeta
" Corpora deponunt, et candens
" lacteus humor
" *Uberibus* manat diſtentis:"

and Horace,

" Claudenſque textis cratibus lae-
" tum pecus,
" Diſtenta ſiccet ubera."

22. *Nec magnos metuent armenta leones.*] This is plainly taken from Iſaiah, as are alſo ſome verſes of the Sibyl to the ſame purpoſe, quoted by Lactantius.

23. *Ipſa tibi blandos, &c.*] Some of the Commentators will have it, that the Poet here alludes to a ſtory, which is told concerning his own nativity; that a twig of poplar being planted when he was born, ſoon grew up to be a tall tree. But a poplar does not bear any beautiful flowers: ſo that, allowing the ſtory to be true, this paſſage does not ſeem to allude to it.

24. *Occidet et ſerpens.*] " The " Sibyl had uſed this expreſſion, in " an evident prophecy of the com- " ing of Chriſt. Virgil has tranſ- " ferred it to the birth of Saloninus. " Sannazarius has uſed it in it's " proper ſenſe;

" *Occidet et ſerpens, miſeros quae*
" *prima parentes*
" *Eluſit, portentificis imbuta venenis.*"

LA CERDA.

Fallax herba veneni.] " He does " not mean the *cicuta*, with which " every one is acquainted, but that " Sardinian plant, which being " like *apiaſtrum*, deceives people: " or the *aconite*, as in the ſecond " Georgick;

" —— Nec miſeros fallunt aconita
" legentes." SERVIUS.

Apiaſtrum is what we call Baum. See the note on ver. 63. of the fourth

But there will ſtill remain ſome footſteps of the ancient fraud, Pauca tamen ſuberunt priſcae veſtigia fraudis,

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fourth Georgick. Pliny ſays this herb is poiſonous in Sardinia; "Apiaſtrum Hyginus quidem meliſſophyllon appellat. Sed in confeſſa damnatione eſt venenatum in Sardinia." If the Poet did mean any particular herb, I ſhould underſtand him of the *aconite*, which ſeems to be confirmed by the verſe, that Servius has quoted. Ruaeus is of opinion, that he means all venemous herbs in general.

25. *Aſſyrium vulgo naſcetur Amomum.*] "In the Lombard manuſcript, it is *Aſſyrium* et *vulgo*. But the ſentence is neat and elegant, without the copulative particle." PIERIUS.

Servius ſays the *Amomum* is a ſweet-ſmelling plant, which grows only in Aſſyria. But ſo far is it from growing only in Aſſyria, that it is not ſaid by any of the ancient writers of Natural Hiſtory, to grow in Aſſyria at all. See the note on ver. 89. of the third Eclogue. It is well known to be cuſtomary with Poets, and particularly Virgil, to extend the names of countries as far as poſſible. We have ſeen, in the notes on the firſt Eclogue, that the empire of the Parthians is extended to the utmoſt bound, that it ever reached. In the ſame manner we muſt underſtand Aſſyria in this place, the greateſt extent of which empire, it may not be amiſs to deſcribe on this occaſion. We read, in the ſecond book of Kings, that Sennacherib, king of Aſſyria, ſent this meſſage to Hezekiah; "Let not thy God, in whom thou truſteſt, deceive thee; ſaying, Jeruſalem ſhall not be delivered into the hand of the king of Aſſyria. Behold thou haſt heard what the kings of Aſſyria have done to all lands, by deſtroying them utterly; and ſhalt thou be delivered? Have the gods of the nations delivered them which my fathers have deſtroyed, as Gozan, and Haran, and Rezeph, and the children of Eden which were in Thelaſar? Where is the king of Hamath, and the king of Arpad, and the king of the city of Sepharvaim, of Henah and Ivah?" Gozan is ſituated on the Caſpian ſea, Haran was one of the royal ſeats of the kings of Meſopotamia, Rezeph was a city of Syria, Thelaſar was a city of Babylonia, Hamath and Arpad were cities of Syria, Sepharvaim was a city on the river Euphrates, between Babylon and Nineveh. Iſaiah alſo puts theſe words into the mouth of the king of Aſſyria; "Is not Calno as Carchemiſh? is not Hamath as Arpad? is not Samaria as Damaſcus?" Calno was a city, where Bagdad now ſtands, and gave name to a large region called Chalonitis. In the ſecond book of Kings, ch. xvi. we find that Tiglath-pileſer took Damaſcus, and carried the people to Kir, which was a city and large region of Media, and muſt therefore have been conquered before that time by the Aſſyrians. In ch. xvii. we find that Shalmaneſer

Quae tentare Thetim ratibus, quae cingere muris — *which ſhall cauſe men to go down to the ſea in ſhips, to encompaſs towns with walls,*

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Shalmaneſer " took Samaria, and " carried Iſrael away into Aſſyria, " and placed them in Halah and in " Habor, by the river of Gozan, " and in the cities of the Medes;" and that " the king of Aſſyria " brought men from Babylon, and " from Cuthah, and from Ava, " and from Hamath, and from " Sepharvaim, and placed them in " the cities of Samaria, inſtead of " the children of Iſrael." Halah and Habor are by ſome thought to be Colchis and Iberia, and by others to be a region between Aſſyria and Media. Cuthah is Suſiana. Ezra mentions the Dinaites, Apharſathchites, Tarpelites, Apharſites, Archevites, Babylonians, Suſanchites, Dehavites, and Elamites, as the nations that had been tranſplanted to the cities of Samaria. The Apharſathchites were a people, that inhabited the bottom of the mountains next to Aſſyria; the Archevites were on the eaſt of Paſitigris, between Apamia and the Perſian gulph: the Suſanchites were the people of Cuthah, or Suſiana; and the Elamites were the Perſians. We read alſo in the twentieth chapter of Iſaiah, that the king of Aſſyria conquered Egypt and Ethiopia. Thus the Aſſyrian empire contained not only Aſſyria properly ſo called; but alſo Armenia, Media, Suſiana, part of Perſia, Chaldea, Meſopotamia, Cilicia, Syria, Paleſtine, Egypt and Ethiopia. Therefore the *Amomum* being confeſſedly a plant of Armenia and Media, which were formerly ſubject to the Aſſyrian empire, is ſaid by the Poet to be an Aſſyrian plant. It was in high eſteem, as a rich perfume; and therefore it is one of the glories of this age, that ſo rare a plant would be made common.

26. *At ſimul heroum, &c.*] The Poet having declared the bleſſings that ſhall attend the birth of this expected child, deſcribes thoſe, which ſhall accompany his youth. Other ſigns of the Golden Age ſhall appear; but it ſhall not yet be perfectly reſtored. Navigation, Agriculture, and War ſhall not yet entirely ceaſe.

Heroum laudes, &c.] Servius interprets the praiſes of heroes to mean Poetry, the actions of his father Hiſtory, and the knowledge of virtue Philoſophy; and obſerves, that theſe ſciences are placed in the proper order, in which a youth ought to ſtudy them.

Facta parentis.] If Marcellus was the ſubject of this Eclogue, as ſeems moſt probable; by his father muſt be meant Auguſtus, who ſeems to have adopted him, even before his birth: unleſs any one will ſuppoſe, that the Poet means Anthony, who was an intimate friend of Pollio, and had really performed many great actions. But I believe the Poet rather means Auguſtus.

Parentis.] Pierius found *parentum* in the Roman manuſcript.

28. *Molli*

and to imprint furrows on the earth. Oppida, quae jubeant telluri infindere ſulcos.

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28. *Molli . . . . ariſta.*] Servius interprets *molli, fertili.* La Cerda renders it *matura et coacta*, and ſays that we may uſe *uva mollis* and *pomum molle*, to expreſs *ripe grapes*, and *ripe apples*, in imitation of Virgil. Ruaeus alſo interprets it *maturis ariſtis.* Dr Trapp alſo tranſlates it,

" *Ripe* yellow harveſts on the fields
" ſhall wave."

" So *molli*, ſays he, is interpreted
" by the Commentators; and
" though it may ſeem ſtrange, ſince
" corn is harden'd not ſoften'd by
" being ripe; yet it muſt be con-
" ſider'd that the word *flaveſcit* is
" in the ſame verſe, and that corn
" is not yellow till it is ripe. I
" think *molli* therefore muſt relate
" to the taſte; which is ſofter and
" mellower, as any fruit is riper."
But, on the moſt careful examination of all the numerous places, where this adjective has been uſed by Virgil, we ſhall not find a ſingle paſſage, in which it is uſed to ſignify *ripeneſs.* The only inſtance that can be pretended, is *caſtaneae molles* in the firſt Eclogue, ver. 82. But the word has been ſhewn to have another ſenſe, in the note on that verſe. It is applied to the ſoftneſs of wool, in the eighth Eclogue;

" —— *Molli* cinge haec altaria
" *vitta.*"

And in the ſecond Georgick;

" —— Nemora Aethiopum *molli*
" canentia *lana.*"

And in the third;

" —— Greges *villis* lege *mollibus*
" albos."

And in the fourth;

" —— Dum fuſis *mollia penſa*
" Devolvunt."

Hence this epithet is given to the ſheep themſelves, which are called *molle pecus* in the third Georgick,

" —— Glacies ne frigida laedat
" *Molle pecus:*"

And in the ninth Aeneid;

" Impaſtus ceu plena leo per ovilia
" turbans,
" Suadet enim veſana fames man-
" ditque trahitque
" *Molle pecus.*"

In the fifth Eclogue, it is uſed to expreſs the ſoftneſs of a covering of leaves;

" —— *Foliis* lentas intexere *mollibus*
" haſtas:"

And in the fourth Aeneid;

" —— *Mollique* fluentem
" *Fronde* premit crinem."

In the eighth Aeneid, it ſignifies the ſoftneſs of an embrace;

" —— Niveis

Alter erit tum Tiphys, et altera quae vehat Argo *There ſhall then be another Tiphys, and another Argo;*

NOTES.

" —— Niveis hinc atque hinc diva
" lacertis
" Cunctantem *amplexu molli* fovet."

In the tenth Aeneid it is uſed for the ſoftneſs of the hoary hair of old age;

" Canentem *molli pluma* duxiſſe ſe-
" nectam." —— "

In the ſecond Georgick it ſignifies the ſoftneſs of little images;

" *Oſcilla* ex alta ſuſpendunt *mollia*
" pinu." —— "

In the third Georgick it is uſed for the ſoftneſs of a bit, to be put in the mouths of young horſes;

" —— Det *mollibus* ora *capiſtris*:"

and for the ſoftneſs of a ſheep-cote, covered with ſtraw;

" —— *Stabulis* edico in *mollibus*
" herbam
" Carpere oves."

It is applied alſo to a couch, or chair, in the eighth Aeneid;

" *Mollibus* a *ſtratis* opera ad fa-
" brilia ſurgit:"

and,

" —— Caſtae ducebant ſacra per
" urbem
" *Pilentis* matres in *mollibus*."

Water is called ſoft in the tenth Aeneid;

" —— *Mollibus* extulit *undis*;"

and wine alſo in the firſt Georgick;

" Tunc agni pingues, et tunc *mol-*
" *liſſima vina*;
" Tunc ſomni dulces."

It is an epithet frequently given to flowers, not to expreſs their ripeneſs, but their delicacy; as in the ſecond Eclogue;

" *Mollia* luteola pingit *vaccinia*
" caltha:"

and in the fifth;

" Pro *molli viola*, pro purpureo Nar-
" ciſſo
" Carduus, et ſpinis ſurgit pali-
" urus acutis;" ——

where it is plainly oppoſed to the ſharpneſs of thorns:

and in the ſixth;

" Ille latus niveum *molli* fultus *hya-*
" *cintho*:"

alſo in the firſt Aeneid,

" —— Fotum gremio dea tollit in
" altos
" Idaliae lucos, ubi *mollis amaracus*
" illum
" Floribus et dulci aſpirans com-
" plectitur umbra."

And in the ſeventh;

which ſhall carry choſen heroes: Delectos heroas: erunt etiam altera bella,
there ſhall alſo be other wars,

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" —— *Molles* tibi ſumere *thyrſos*;"

and

" *Mollibus* intexens ornabat cornua
" *ſertis.*"

And in the eleventh;

" Qualem virgineo demeſſum pol-
" lice florem
" Seu *mollis violae*, ſeu languentis
" hyacinthi."

It ſignifies alſo the ſoftneſs of graſs; as in the third Eclogue;

" —— In *molli* conſedimus *herba.*"

And in the ſeventh;

" —— Somno *mollior herba.*"

And of meadows; as in the tenth Eclogue;

" Hic gemini fontes, hic *mollia*
" *prata*:"

and in the ſecond Georgick;

" *Mollibus in pratis.*"

It is uſed alſo for a ſoft and gentle flame, as in the ſecond Aeneid;

" —— *Tractuque* innoxia *molli*
" Lambere flamma comas:"

and in the fourth;

" —— Eſt *mollis flamma* medullas."

It is alſo uſed to expreſs the ſoftneſs, and eaſe of ſleep; as in the ſecond Georgick;

" —— *Molleſque* ſub arbore *ſomni*:"

and in the third;

" —— *Molles* ſub dio carpere *ſom-*
" *nos.*"

And of a pleaſing ſhade, inviting to ſleep; as in the third Georgick;

" —— *Molli* ſuccedere ſaepius *um-*
" *brae*:"

and of a fine, mild ſeaſon; as in the firſt Georgick;

" —— Breviorque dies et *mollior*
" *aeſtas.*"

Hence it is applied to effeminate perſons, as in the firſt Georgick;

" India mittit ebur, *molles* ſua thura
" *Sabaei*;"

and to the eaſy hours of acceſs to any perſon, as in the fourth Aeneid;

" Sola viri *molles aditus*, et tempora
" noras:"

and,

" Tentaturum aditus, et quae *mol-*
" *liſſima fandi*
" Tempora:"

Atque iterum ad Trojam magnus mittetur Achilles. *and a great Achilles ſhall again be ſent to Troy.*

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of which ſort are *mollia juſſa*, in the third Georgick, and ninth Aeneid; and *mollia fatu*, in the twelfth. In the eleventh, we find the ſtings, and irritations of the mind twice expreſſed by *ſtimulis haud mollibus*. *Mollis* is alſo frequently applied to any thing, that is bending and pliable, as *Molle ſiler* in the ſecond Georgick; alſo for any ſort of baſket-work; as in the third Eclogue;

" Viminibus *mollique* paras detexere
" *junco*;"

and in the eleventh Aeneid;

" —— Crates, et *molle feretrum*
" Arbuteis texunt virgis, et vimine
" querno."

Thus the *acanthus* is called *mollis* in the third Eclogue, becauſe of it's eaſy bending; and in the fourth Georgick we find

" Ille comam *mollis* jam tum ton-
" debat *acanthi*;"

when he had ſaid but a few lines before,

" —— *Flexi* tacuiſſem vimen *a-*
" *canthi*."

In the ſame ſenſe it is uſed to expreſs the flexibility or ductility of gold, when drawn into wire or thread; as in the tenth Aeneid;

" —— Fuſos cervix cui lactea crines
" Accipit, et *molli* ſubnectit circu-
" lus *auro*:"

and,

" —— *Molli* mater quam neverat
" *auro*."

In the third Georgick it ſignifies the tender bending of the legs of a young colt;

" —— Pecoris generoſi pullus in
" arvis
" Altius ingreditur, et *mollia crura*
" reponit."

Hence it is transferred to ſignify bowed, or bent to obedience; as in the third Georgick;

" Belgica vel melius *molli* feret eſſe-
" da collo:"

and in the eleventh Aeneid;

" —————— Latini
" Clamorem tollunt, et *mollia colla*
" reflectunt."

Thus alſo in the eighth Aeneid it is applied figuratively to the waters of a river, to expreſs the ſubjection of the nations, that dwell on it's banks;

" —— *Euphrates* ibat jam *mollior*
" undis."

Laſtly it is uſed for the eaſy deſcent of a hill, in the ninth Eclogue;

" —— *Mollique* jugum demittere
" *clivo*."

But when full age ſhall have made thee a man, Hinc, ubi jam firmata virum te fecerit aetas,

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And in the third Georgick;

" ——— *Molli* devertitur orbita
" *clivo.*"

Theſe, I think, are all the places, where Virgil has uſed the adjective *mollis*, and there does not ſeem to be one, where it can be interpreted either *ripe* or *fertile*. We muſt therefore ſeek for ſome other interpretation of *molli ariſta*. It has been obſerved, in the note on ver. 219. of the firſt Georgick, that the *triticum* or wheat of the Ancients was bearded, and a paſſage from Cicero was there produced, wherein the beard of wheat is deſcribed as a prickly fence, to defend the ear from the injuries of birds. Therefore we may underſtand the meaning of the paſſage under conſideration to be, that the corn ſhall no longer ſtand in need of this fortification, this palliſade, this *vallum ariſtarum*, as Cicero calls it, to defend it from injuries; but ſhall ſpring up ſpontaneouſly, and grow ripe with *ſoft*, and *tender beards*.

29. *Rubens.*] This epithet is uſed to expreſs the ripening of the grapes, as *flaveſcens* was for that of the corn.

Pendebit.] La Cerda obſerves, that this word properly deſcribes the vineyards in Italy, where the vines run up on high trees, and ſo the cluſters hang down.

Sentibus.] I take *ſentes* not to mean any particular ſpecies of plant; but to be a general word for all wild, thorny plants. Thus Iſaiah, chap. lv. 13. " Inſtead of the thorn ſhall " come up the fir-tree; and inſtead " of the brier ſhall come up the " myrtle-tree."

Uva.] It has been obſerved, in the note on ver. 60. of the ſecond Georgick, that *uva* does not ſignify a *ſingle grape*, but the whole *cluſter*:

30. *Et durae quercus, &c.*] Honey is ſaid to have dropped from trees, in the golden age. See the note on ver. 131. of the firſt Georgick.

31. *Pauca tamen ſuberunt, &c.*] The reſtoration of the golden age is not to be perfect, till this child is grown to full manhood. It has been ſaid already, at the latter end of the note on ver. 13. that this Eclogue was written at the time of the reconciliation between Auguſtus and Anthony, and that it is to this reconciliation that the Poet aſcribes all the bleſſings of peace, which were expected at that time. But the ſon of the great Pompey was ſtill in ſome meaſure maſter of the ſea, and an enemy to both the Triumvirs. Therefore the great work of peace was not wholly perfected; though the Poet hoped to ſee it ſoon eſtabliſhed, by the authority and wiſdom of the Conſul; as he ſaid a few lines above;

" Te duce ſi qua manent ſceleris
" veſtigia noſtri,
" Irrita perpetua ſolvent formidine
" terras."

Priſcat

Cedet et ipſe mari vector: nec nautica pinus — *the mariner himſelf ſhall withdraw from the ſea: nor ſhall the naval pine*

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Priſcae fraudis.] I take theſe words to mean the ſame with *ſceleris noſtri*, in one of the verſes juſt quoted.

32. *Tentare Thetin ratibus.*] Thetis was ſaid to be the daughter of Nereus and Doris. She was married to Peleus, the ſon of Aeacus, by whom ſhe had Achilles. Thetis is certainly uſed here for the ſea itſelf. I have taken the liberty to make uſe of a ſcripture expreſſion, in tranſlating theſe words, which I thought might be warranted in a Poem, allowed to contain ſo many alluſions to ſacred prophecies.

33. *Telluri infindere ſulcos.*] "In "the Roman manuſcript, it is *tellurem infindere ſulco:* in the Oblong Vatican, *ſulcis.* The Lombard, Medicean, and ſome others "follow the common reading." PIERIUS.

34. *Alter erit tum Tiphys.*] "When Pelias had received an anſwer from Apollo, that he ſhould "be deprived of his kingdom and "life, by one who came to ſacrifice with one foot naked; it happened ſoon after, that as Jaſon "was coming to ſacrifice, he met "Juno, in the form of an old woman, who pretended not to be "able to get over the ford of a river, upon which he carried her, "and loſt one of his ſhoes in the "mud. Pelias therefore apprehending him to be the dangerous "perſon, ſent him to Colchis, "to fetch the golden fleece of the "ram, that had tranſported Phrixus "and Helle. Jaſon, in obedience "to this command, built the ſhip "Argo, aſſembled the youth of "Greece, to accompany him in "his expedition, and had Tiphys "for his pilot." SERVIUS.

Argo.] The *Argo* was the firſt long ſhip, with ſails, built by the Greeks. Before that time they had uſed only round veſſels of burden, and always kept within ſight of the ſhore; but now they were to launch farther, and to guide their ſhips by the ſtars. The etymologiſts are greatly divided about the derivation of the name of this ſhip. The more general opinion, and perhaps the beſt, is that it was ſo called from the maſter-builder of it, Argus the ſon of Danaus. This Danaus was the brother of Aegyptus, who was probably the ſame with Seſac or Seſoſtris, king of Egypt, and fled from that country, in a long ſhip, after the pattern of which the Argo was built. Others, among whom Cicero ſeems to have been, think it was ſo called, becauſe the Argives ſailed in it. A third opinion is, that it's name is derived from ἀργὸς *ſwift*; but that word ſignifies alſo, and perhaps more properly, *ſlow*; whence that joke of Martial on ſlow ſailors;

"At vos tam placidas vagi per un-
"das,
"Tuta luditis otium carina,
"Non nautas puto vos, ſed *Argo-*
"*nautas.*"

exchange merchandizes: every land ſhall bear every thing.

Mutabit merces: omnis feret omnia tellus.

NOTES.

A fourth opinion is, that it had it's name from Argus, the ſon of Phryxus. Others again derive it from the Hebrew word ארג *ereg*, which ſignifies *weaving*, or *texture*, to which purpoſe Catullus is quoted, who ſpeaking of the building of this very ſhip, uſes the following expreſſion;

" Pinea conjungens inflexae *texta*
" carinae."

Several other authorities might eaſily be produced, to prove that *texo*, and it's derivatives, are applied to the building of ſhips. Laſtly Bochart, having ſpoken of the *gauli*, a ſort of round veſſels, ſays he is of opinion, that the Phoenicians oppoſed to thoſe round ſhips the סְפִינַן אַרכָא *naves arca* or *arco*, as the Syrians pronounce it, that is, *ſhips of length*, or, which is the ſame thing, *long ſhips*. Hence the firſt long ſhip built by the Greeks was called *Argo*, by changing *c* into *g*: thus they change *Caius* to Γαίος, and *Cnaeus* to Γναῖος. The reader will chooſe which of theſe derivations, he likes beſt; for my own part, I ſhould prefer either the firſt or the laſt. Bochart alſo gives a probable explanation of the fiction, that the Argo was endued with a power of ſpeaking, from ſome of the timber of the Dodonean grove being put into the ſhip by Pallas. He obſerves, that the Hebrew word דבר ſignifies both *to ſpeak* and *to govern*. Hence דוברה *dobera*, when uſed as a participle, ſignifies *ſpeaking*; but when a noun, *a ſhip*, which is *governed*. From this homonymy, ſays he, the fable aroſe, that the ſhip itſelf, or ſome timber in it was vocal, by which *timber* we are to underſtand the *rudder*, which does not *ſpeak*, but *governs* the ſhip.

35. *Delectos heroas.*] Theſe choſen heroes are the Argonauts, ſo called becauſe they ſailed in the ſhip Argo. They accompanied Jaſon, in his expedition to Colchis, to fetch the golden fleece: they were the flower of all Greece, and were fifty-two in number. Pindar calls them *the flower of ſailors*, and Theocritus *the flower of heroes*: hence Virgil calls them *choſen heroes*. Sir Iſaac Newton proves, by many good arguments, that this expedition was about forty-three years after the death of Solomon, three hundred years later than the time ſettled by the Greek Chronologers.

Erunt etiam altera bella.] " Nothing is more juſt, than the prophecy of Virgil. A bloody war " at laſt reduced Sextus Pompey to " quit Sicily, and to meet his death " in Aſia by Anthony. The conjuncture of affairs, the preparations made by Octavian; and " above all, the diſpoſition of men's " minds gave room for the prediction of the Poet." CATROU.

36. *Atque iterum ad Trojam, &c.*] The ſtory of the ſiege of Troy, and the valour of Achilles, are too well known, to need any comment in this place. But I cannot paſs by in ſilence

Non raſtros patietur humus, non vinea falcem: 40 *The ground ſhall not endure the harrows, nor the vineyard the pruning-hook:*

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ſilence an obſervation of the learned La Cerda, concerning a miſtake of Cicero, and Euſtathius. The former in one of his epiſtles ſays, that Homer did not beſtow the epithet πολίπορθος *the taker of cities* either on Ajax or Achilles, but on Ulyſſes: the latter in his commentary on the ſecond Iliad, ſays, that Homer calls Ulyſſes πολίπορθος, who took only the city Troy, becauſe it was the head of the war: but he calls Achilles by that name only once, though he had taken ſeveral cities. La Cerda accuſes them both of forgetfulneſs. He allows indeed, that Ulyſſes is often called πολίπορθος, and points out eight places, two in the Iliads and ſix in the Odyſſeys: but at the ſame time he refers us to three places in the Iliads, where the ſame epithet is given to Achilles. The firſt is in the eighth Iliad, where Minerva tells Juno, that Jupiter was prevailed upon by Thetis, to favour Achilles;

Δισσομένη τιμῆσαι Ἀχιλλῆα πολίπορθον.

The ſame words are repeated near the beginning of the fifteenth Iliad, when Jupiter relates to Juno the interceſſion of Thetis for her ſon. The third place is in the twenty-fourth Iliad, where Jupiter tells Thetis, that the gods had diſputed nine days about Achilles and the body of Hector;

Ἐννῆμαρ δὴ νεῖκος ἐν ἀθανάτοισι ὄρωρεν
Ἕκτορος ἀμφὶ νέκυϊ καὶ Ἀχιλλεῖ πολιπόρθῳ.

To conclude the notes on this paragraph, it may be obſerved, that Virgil cannot be ſuppoſed to mean, that the Argonauts, and heroes that warred at Troy will return again; but that other eminent mariners will ariſe, other famous veſſels, other wars, and other great commanders. At the time of writing this Eclogue, notwithſtanding the happy peace juſt compoſed between Auguſtus and Anthony, great preparations were making againſt Sextus Pompey, who had acquired ſuch fame in naval exploits, that the people did not ſcruple to call him another Neptune. Beſides he preſently after grew ſo formidable, that the Triumvirs were compelled to make peace with him.

37. *Hinc ubi jam firmata, &c.*] The Poet having ſpoken of the defects that ſhall remain during the childhood and youth of the expected infant, now comes to ſpeak of the fullneſs of bleſſings, that ſhall attend the completion of the golden age, when he ſhall have attained to the full ſtate of manhood.

Lucretius has an expreſſion like this, in his third book;

" Inde ubi robuſtis adolevit viribus
" aetas."

38. *Cēdet et ipſe mari vector.*] Servius tells us, that *vector* ſignifies

and the ſtrong plowman ſhall take off the yoaks from his bullocks.

Robuſtus quoque jam tauris juga ſolvet arator.

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him that is carried, as well as him that carries; the merchant as well as the mariner: though according to Burman, this note is wanting in ſeveral copies of Servius, ſo that we may queſtion whether it was the genuine opinion of that ancient Grammarian. Ruaeus however has adopted it; "Tam active dicitur "pro eo qui vehit, quam pro eo qui "vehitur." Dr Trapp ſeems to be ſurprized at this, and ſays *Vector* "is a very particular word: it ſig- "nifies both actively and paſſively; "*vehens* and *vectus:* as if *victor* "ſhould ſignify both the conqueror "and the conquer'd. I do not re- "member any parallel inſtance in "all the language." But I believe this criticiſm of the Grammarians is without foundation; and that *vector* is uſed only in the active ſenſe, for the perſon who carries. Thus a merchant may be called a *vector* or carrier of goods, when he goes with them himſelf; and a maſter of a ſhip is really a *vector* likewiſe, or carrier of goods and paſſengers; though he himſelf may be ſaid to be carried in the ſhip. We call a perſon, who undertakes the carriage of goods by land, a *carrier*, without any regard to his going on foot, on horſeback, or in his own waggon; in which laſt caſe, I fancy it would be thought an impertinent diſtinction, to ſay he was then *carried*, and therefore not a *carrier* in the active ſenſe of the word.

Nautica pinus.] Ships uſed to be built of the wood of pine-trees; whence it is uſual with the poets, to uſe *pinus* for a ſhip.

39. *Mutabit merces.*] The ancient way of traffick was by changing one commodity for another, as is ſtill practiſed in thoſe countries, where the uſe of money is not yet known.

Omnis feret omnia tellus.] In the ſecond Georgick, the Poet tells us, that all lands cannot bear all things;

"Nec vero terrae ferre omnes om- "nia poſſunt."

But here he mentions the reverſe, that in this reſtoration of the golden age every country will bear all ſorts of products; which will make navigation uſeleſs.

40. *Non raſtros, &c.*] In this new age the earth is to produce every thing ſpontaneouſly: the earth will have no occaſion to be torn with harrows, or the vine to be wounded with pruning-hooks.

41. *Robuſtus.*] Burman finds *robuſtis* in ſome copies, which might be admitted; but I believe *robuſtus* is the true reading. Lucretius has *robuſtus moderator aratri*, in his fifth book;

"Nec *robuſtus* erat curvi *moderator* "*aratri*
"Quiſquam, nec ſcibat ferro mo- "lirier arva."

and again in his ſixth book;

"Praeterea

Nec varios diſcet mentiri lana colores:
Ipſe ſed in pratis aries jam ſuave rubenti

Nor ſhall the wool learn to counterfeit various colours. But the ram himſelf, in the meadows, ſhall have his fleece tinged, ſometimes with the fine red of the purple,

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" Praeterea jam paſtor, et armen-
" tarius omnis,
" Et *robuſtus* item curvi *moderator*
" *aratri*
" Languebant."

42. *Nec varios diſcet, &c.*] He calls the colours, which are given to wool by art, falſe or fictitious. Thus we read in the ſecond Georgick,

" Alba neque Aſſyrio fuſcatur lana
" veneno."

43. *Ipſe ſed in pratis, &c.*] Inſtead of this falſe tincture, he ſays the ſheep ſhall be cloathed with wool of the fineſt colours. Servius tells us, that, in the books of the Tuſcans, it was delivered, that when a ram ſhould be ſeen ſtained with an unuſual colour, the greateſt felicity ſhould attend the chief ruler. Many paſſages may be collected from the writers of the lives of the Emperors, where ſuch extraordinary omens are ſaid to have attended their births. Nor are authors wanting, who tells us of ſuch fine ſheep being to be ſeen in diſtant countries.

Suave rubenti murice.] *Murex* ſignifies all hard and ſharp bodies; as we find it uſed in the fifth Aeneid for the ſharp points of a rock;

" Concuſſae cautes, et *acuto in mu-*
" *rice* remi
" Obnixi crepuere, illiſaque prora
" pependit."

Valerius Maximus uſes it for the *tribulus*, or *caltrop*, a ſpiked inſtrument uſed in war, to obſtruct the approach of an enemy; " Aviti
" ſpiritus egregius ſucceſſor Scipio
" Aemilianus, cum urbem prae-
" validam obſideret, ſuadentibus
" quibuſdam, ut circa moenia ejus
" *ferreos murices* ſpargeret, omnia-
" que vada tabulis plumbatis con-
" ſterneret, habentibus clavorum
" cacumina, ne ſubita eruptione
" hoſtes in praeſidia noſtra impetum
" facere poſſent: reſpondit, non
" eſſe ejuſdem, et capere aliquos
" velle, et timere." Thus it is uſed alſo by the Natural Hiſtorians, to expreſs a ſort of ſhell-fiſh, which is ſet about with ſpikes. Of this kind was that celebrated fiſh, from which the Tyrian colour, was obtained. It is called *purpura* and *murex:* but it is much to be doubted, whether it was the ſame colour with that, which we now call purple; it ſeems rather to have been either ſcarlet or crimſon. We find in this paſſage, that it was a beautiful red, *ſuave rubenti murice.* In the fourth Aeneid, it is repreſented, as a glowing, or very bright colour;

" — *Tyrioque ardebat murice* laena
" Demiſſa ex humeris:"

and in the ninth Aeneid it is ſaid to be a bright colour;

" —— Picta croco, et *fulgenti mu-*
" *rice* veſtis."

44. *Croceo*

and ſometimes with the yellow of ſaffron: and vermillion ſhall cloath the lambs of it's own accord.

Murice, jam croceo mutabit vellera luto:
Sponte ſua ſandyx paſcentes veſtiet agnos. 45

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44. *Croceo luto.*] Some take *croceo luto* to be put here for *croco luteo, yellow ſaffron.* Saffron itſelf is of a fiery or deep orange colour, approaching to red: but the tincture of it is a deep yellow, like the yelk of an egg, or a marygold flower, which is called *luteola caltha* in the ſecond Eclogue. Others will have *luto* to be a contraction of *luteo*, the name of an herb mentioned by Vitruvius, which was uſed to give a green tincture to blue, and muſt therefore neceſſarily afford a yellow tincture itſelf; for nothing but yellow can change blue into green; "Item, *ſays Vitruvius*, qui non "poſſunt chryſocolla propter cari-"tatem uti, herba quae *luteum* "appellatur coeruleum inficiunt, "ut utuntur viridiſſimo colore." Pliny calls the herb *lutea*, in the fifth chapter of his thirty-third book, where he is ſpeaking of *chryſocolla*; "Nativa duritia maxime "diſtat, luteam vocant. Et ta-"men illa quoque herba, quam "*luteam* appellant, tingitur." And again, "Paraetonium quoniam eſt "natura pinguiſſimum, et propter "laevorem tenaciſſimum, atra-"mento aſpergitur, ne paraetonii "candor pallorem chryſocollae af-"ferat. Luteam putant a *lutea* "herba dictam, quam ipſam cae-"ruleo ſubtritam, pro chryſocolla "inducunt, viliſſimo genere at-"que fallaciſſimo." I believe the *lutum* of Virgil, the *luteum* of Vitruvius, and the *lutea* of Pliny, mean one and the ſame herb: and it is evident, from what all three have ſaid of it, that it muſt be one that affords a yellow tincture. There is hardly any queſtion to be made of it's being that herb, which our Engliſh writers of Botany, deſcribe under the name of *luteola, wild woad,* and *Dier's weed.* The Diers about London call it *woold*, a name which I do not remember to have met with in any author, and uſe it in dying yellow both wool and ſilk. It is common on walls, and in waſte places, and is ſown in the fields for the uſe of the Diers. It grows to about a yard in height; has long, narrow leaves; and the flowers and ſeed-veſſels cover great part of the branches of the ſtalk. When it is dried, it acquires a yellow colour; and being bound up in bundles for ſale, it bears ſome rude reſemblance of ſheaves of corn. The reſemblance of the name, *woold*, and the frequent uſe of it in dying, has occaſioned ſome to confound it with *woad*, from which it is very different. Beſides the *woad* is called *iſatis*, and *glaſtum*, and affords a blue tincture; though it is alſo uſed for a foundation of other colours. The *woad* alſo is bruiſed in a mill, dried, powdered, and goes through ſeveral preparations, before it is fit for the uſe of the Dier, whereas the *woold* or *lutum* is uſed entire, in it's full perfection of ripeneſs.

45. *Sponte ſua ſandyx, &c.*] *Sandyx* is ſpoken of by Pliny, as a cheap material

Talia ſaecla ſuis dixerunt, currite, fuſis *The Parcæ, agreeing in the firm order of fate,*

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material for painting; "Praeterea "e vilioribus, ochra, ceruſſa uſta, "ſandaracha, *ſandix*, ſyricum, a- "tramentum." I believe this cheap ſort of *ſandyx* was made of the factitious *ſandaracha*, which was a preparation of white lead; for the true *ſandaracha*, which ſeems to be our *native red arſenick*, was ſaid to come from an iſland of the Red Sea. Pliny has led many of the Commentators into an error, by imagining, that Virgil ſpake of it in this place as an herb; "Sandaracham et o- "chram Juba tradit in inſula ru- "bri maris Topazo naſci: ſed inde "non pervehuntur ad nos. Sanda- "racha quomodo fieret diximus. "Fit adulterina et ex ceruſſa non "in fornace cocta. Colos eſſe de- "bet flammeus. Pretium in libras "aſſes quini. Haec ſi torrea- "tur, aequa parte rubrica admixta, "ſandycem facit. Quanquam a- "nimadverto Virgilium exiſtimaſſe "herbam id eſſe, illo verſu,

"Sponte ſua ſandyx paſcentes veſ- "tiet agnos."

Here Pliny ſeems to cenſure Virgil, as being miſtaken, in repreſenting *ſandyx* as an herb, on which the lambs fed, and thereby changed the colour of their wool to ſcarlet. But if he had read Virgil with due attention, he would have perceived that the Poet does not repreſent the *ſandyx* as an herb, any more than he did the *murex* in the preceding verſe. Servius alſo affirms roundly that *ſandyx* is an herb; "Sandyx "herba eſt, de qua *ſandyeinus tin-* "*guitur* color." La Cerda, falling into the ſame error, ſays *ſandyx* is both an herb, and a colour; and adds, as his own opinion, that unleſs *ſandyx* be underſtood to mean an herb, the epithet *paſcentes* is ſuperfluous. But ſurely this learned Commentator did not conſider the whole paſſage; for his argument would prove *murex* alſo to be an herb, which he himſelf allows to be a fiſh. *Paſcentes* is no more ſuperfluous than *in pratis*, and no one has imagined, that the Poet meant, that the ram ſhould tinge his fleece, by feeding on a ſhell-fiſh *in the meadows*: why then muſt the *ſandyx* be the food of the lamb, any more than the *murex* is that of the ram? Let us conſider the whole period together. The Poet tells us, that there ſhall no longer be occaſion to give any artificial colour to the wool: for the ſheep ſhall be adorned with the fineſt colours *naturally*. The words *ipſe* and *ſponte ſua* are uſed to ſhew, that it will be the work of Nature, and not of Art. He does not mean, that the ſheep will feed on the purple-fiſh, the woold, and the *ſandyx*; but that they ſhall have fleeces as beautiful, as if they had been ſtained by thoſe materials. I have rendered *ſandyx vermillion*, becauſe it is a colour well known among us, and anſwers to the image intended to be given by the Poet: though perhaps, if it was neceſſary to be exact, we ſhould not find any Engliſh word to expreſs

have ſaid to their ſpindles, proceed ye ages after this manner. Concordes ſtabili fatorum numine Parcae.

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expreſs it. The colour meant in this place was certainly red, and might probably come near to our red orpiment.

46. *Talia ſaecla ſuis dixerunt currite.*] "In the Medicean manuſcript "it is *dixerunt currere*, as if *dixerunt* "was put for *edixerunt*, or *affirmaverunt*: by the ſame figure, "by which *donat habere* is uſed in "another place. But Servius acknowledges the imperative *currite*. Nor muſt it be omitted, "that in our time chiefly they began to write *ſeculum* without a "diphthong: ſome Grammarians aſſign for a reaſon of this, that "the word is derived *a ſequendo*. "But the ancient marbles have "*ſaeculum* with an *ae* diphthong, "as we read in the Roman manuſcript. In many ancient coins "alſo, *ae* diphthong is to be obſerved, as *ſaecularia* in one of "P. Septimius Geta; and *ſaeculi* "*felicitas* in one of Fauſtina, and "ſo in moſt of the reſt: though in "a ſilver one of Otho there is *ſecul*, "with a ſingle *e*." PIERIUS.

47. *Parcae.*] The *Parcae*, according to Heſiod, were the daughters of Night; their names were Clotho, Lacheſis, and Atropos; they had the diſpoſal of good and evil to men, according to their deſerts;

Νὺξ δ' ἔτεκε σὺγερόν τε Μόρον, καὶ
Κῆρα μελαιναν,
Καὶ Θάνατον. ——
— — — — — — —
Καὶ Μοίρας καὶ Κῆρας ἐγείνατο νηλεοποίνους,
Κλωθώ τε, Λάχεσίν τε, καὶ Ἄτροπον· αἵτε βροτοῖσι
Γεινομένοισι διδοῦσιν ἔχειν ἀγαθόν τε κακόν τε,
Αἵτ' ἀνδρῶν τε θεῶν τε παραιβασίας ἐφέπουσαι
Οὐδέποτε λήγουσι θεαὶ δεινοῖο χόλοιο,
Πρίν γ' ἀπὸ τῷ δώωσι κακὴν ὀπιν, ὅστις ἁμαρτῃ.

But in another place, he makes them the daughters of Jupiter and Themis;

Δεύτερον ἠγάγετο λιπαρὴν Θέμιν, ἣ τέκεν Ὥρας,
Εὐνομίην τε, Δίκην τε, καὶ Εἰρήνην τεθαλυῖαν·
Αἵτ' ἔργ' ὠραίουσι κατὰ θνητοῖσι βροτοῖσι·
Μοίρας θ', ἧς πλεῖστην τιμὴν πόρε μητίετα Ζεὺς,
Κλωθώ τε, Λάχεσίν τε, καὶ Ἄτροπον· αἵτε διδοῦσι
Θνητοῖς ἀνθρώποισιν ἔχειν ἀγαθόν τε κακόν τε.

These three ſiſters are intruſted with the conduct of the thread of human life, which they cut off, when the fatal time is come. They are here introduced by Virgil, as commanding the thread belonging to this glorious age to run on without interruption.

48. *Aggredere*

Aggredere, O magnos, aderit jam tempus, honores,
Cara Deum ſoboles, magnum Jovis incrementum!
Aſpice convexo nutantem pondere mundum,

Attempt the greateſt honours, for the time ſhall now come, O beloved offſpring of the gods, O great increaſe of Jupiter! Behold the world tottering with it's globoſe weight,

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48. *Aggredere, O magnos, &c.*] Virgil having now brought his hero on to the full ſtate of manhood, calls upon him to aſſume his deſtined honours, and to ſave the tottering world; and then breaking forth into a poëtical rapture, wiſhes that he himſelf may but live ſo long, as to have an opportunity of celebrating his actions. He affirms, that ſo divine a ſubject will raiſe his verſe above the poëtry, even of Orpheus inſpired by his mother Calliopea, and of Linus aſſiſted by his father Apollo. Nay he goes ſo far as to ſay, that Pan himſelf ſhall yield to him, even though his own Arcadia ſhould be judge.

Magnos honores.] Theſe great honours mean the magiſtracies, the great offices and dignities of the Roman Commonwealth.

Aderit jam tempus.] Theſe words mean the completion of that age, in which it was lawful to ſue for magiſtracies.

49. *Cara Deum ſoboles, &c.*] *Deûm* is here put for *deorum*.

" Would it have been proper to " beſtow theſe illuſtrious appellati- " ons on a ſon of Pollio? Surely " Virgil does not here pour them " forth without reaſon. But what " young prince could at that time de- " ſerve to be called the child of gods, " and the illuſtrious offspring of " Jupiter? Without doubt, it muſt " have been one of the family of " the Caeſars. But did there come " into the world at that time any " other children of the family of " Caeſar? They alone deſcended " from Jupiter by Aeneas, who " was the ſon of Venus. But did " there at that time come into the " world any child of the family of " Caeſar, except young Marcellus? " Tiberius was not yet entered into " the houſe of Octavian by his mo- " ther, and Druſus was not yet born. " Certainly, the more we think, " the more we diſcover Marcellus " to be the perſon." CATROU.

It has been already obſerved, that Octavia, the half ſiſter of Auguſtus, and mother of Marcellus, was not deſcended from the Caeſars. We muſt therefore have recourſe to the adoption of Marcellus by Auguſtus.

50. *Aſpice convexo, &c.*] Servius interprets this, " the world " bends with it's preſent evils, and " rejoices in it's future good." " Others, ſays La Cerda, explain " the paſſage thus; Behold, that is, " take care, that the world may " rejoice. But this changing of " the ſignification of the verb ſeems " very poor. The verb *aſpice* is " evidently to be taken in the com- " mon ſenſe in both places. But " I will here beg leave to give ano- " ther explication of theſe three " verſes. What if the Poet ſhould " ſay, not *Behold how the world* " *bends to deſtruction: behold how* " *all things are joyful under thy in-* " *fluence*; but *Behold how the world*

" *bends*

both the earth, and the expanse of seas, and the high heaven.

Terraſque, tractuſque maris, coelumque profundum:

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" *bends from the deſtruction, into* " *which it was ſunk, towards a* " *golden ſtate; behold and contem-* " *plate how all things are now more* " *joyful?* Thus the ſenſe will be, " that the world bends from the " iron age to the golden, and not " the contrary. This explica- " tion is favoured by Servius and " Germanus, who here acknow- " ledge an ἀποκατάστασις, that is, " ſays Servius, *a revolution of all* " *things by means of the ſtars.* But " what will be the change, if the " world falls into deſtruction, for " which it was ready before? Be- " ſides, after the childhood and " youth of Saloninus, in which al- " moſt all things were golden, why " ſhould the world run again to " deſtruction? The ſenſe therefore " is properly this: In your infancy " the golden age ſhall begin, for " the earth ſhall produce flowers, " &c. in your youth it ſhall be " brought to perfection, for the " ears ſhall grow yellow in the " fields, &c. but there ſhall ſtill " be ſome footſteps of ancient " fraud: when you are quite a man, " there ſhall be no fraud, no plow- " ing, no ſowing, the earth ſhall " afford every thing ſpontaneouſly; " purple ſhall grow upon the rams, " and theſe times ſhall be very " happy, with the conſent of the " Fates. Surely, at this point of " time, it would be impertinent to " ſay, that the world bends to evil: " it would ſquare better with this " felicity to ſay, *See how the world* " *moves and changes itſelf to every* " *ſort of felicity, which ſhall happen,* " *when you are a man.*" Ruæus aſſents to this opinion, and inter- prets it *the world moving itſelf for joy*; " Geſtientem, et prae laetitiâ " commoventem ſe." Catrou pa- raphraſes this paſſage, according to the interpretation of Servius: " Voyez, d'une part, le monde " chancellant ſous le poids de ſa " grandeur! La mer, la terre et " les cieux, tont s'ebranle. Voyez, " de l'autre, l'allégreſſe revenir à " l'Univers, aux approches d'un " ſiécle heureux." But his learned countryman De Marolles had ren- dered it in the other ſenſe; " Re- " garde le monde balancé ſur ſon " propre poids. Voy les terres, les " ſeins de mer, et les cieux élevez, " avec tout le reſte des creatures " qui ſe rejoüiſſent pour le retour " d'un ſiecle ſi heureux." Our old tranſlator, W. L. ſeems to be of La Cerda's opinion;

" Come ſee the world, decrepit
" now, and ſeere,
" E'ne nodding ripe, with it's own
" pondrous heape;
" The ſeas, and earth, and higheſt
" heavens view;
" How all things in them all doon
" even leape
" For joy of this ſame age now to
" enſue."

The Earl of Lauderdale follows Servius;

" And

Aſpice, venturo laetentur ut omnia ſaecle! *Behold how all things rejoice at the approaching age!*

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" And now behold the unfix'd tot-
" t'ring world,
" Seas, earth, and heav'n into con-
" fuſion hurl'd:
" Nature again puts on a ſmiling
" face,
" And all with joy th' approaching
" age embrace:"

and Dryden alſo,

" See, lab'ring nature calls thee to
" ſuſtain
" The nodding frame of heav'n and
" earth and main;
" See to their baſe reſtor'd, earth,
" ſeas, and air,
" And joyful ages from behind, in
" crowding ranks appear."

And Dr Trapp;

" —— See the globous weight
" Of earth, of heav'n, of ocean,
" nod, and ſhake!
" See how all things enjoy the fu-
" ture age."

" *Convexo pondere*, ſays this learned
" Gentleman, is here the ſame with
" *convexi ponderis*, or *molis*; not
" govern'd of *nutantem*, as moſt
" imagine: it being impoſſible that
" the globe ſhould bend, or reel,
" with it's own weight. But what
" then is the meaning of *nutantem*?
" With, or under what, does it
" nod or ſtagger? With it's guilt,
" and miſery, ſay ſome; and ſo
" wants to be ſuccour'd by this
" new-born heroe. But that to
" others ſeems not to agree with
" the happineſs which is aſcribed
" even to the firſt diviſion, to the
" beginning of this happy age.
" And therefore they ſay it either
" nods, *i. e.* moves and ſhakes it-
" ſelf, with joy and exultation;
" which is pretty harſh to my ap-
" prehenſion: or, which is not
" much better, inclines and tends
" to another, *i. e.* a yet more hap-
" py ſtate; *vergentem*, ſay they,
" *nutantemque in meliorem ſtatum*.
" After all, I like the firſt inter-
" pretation beſt; for as to that rea-
" ſon alledged againſt it, the change
" of the world from bad to good,
" from miſerable to happy, could
" not be inſtantaneous. 'Twould
" be idle for Virgil to ſay, that
" while he wrote this, the world
" was actually in ſo good and hap-
" py a ſtate, when all the world
" knew the contrary. His mean-
" ing therefore muſt be, that the
" child being now born, the age
" is as good as come; it will com-
" mence very ſpeedily; even in
" his infancy. 'Twas excellent
" ſenſe therefore to ſay, the world
" at preſent labours with it's guilt
" and miſery; but yet rejoices at
" the very near proſpect of the
" happy change, which is in a man-
" ner begun already. So that *Aſ-
" pice mundum nutantem*, i. e. *malis
" ſuis praeſentibus*, is perfectly re-
" concileable with the next words,
" *aſpice venturo laetentur ut omnia
" ſaecle.*" The ſolution of this difficulty ſeems principally to depend

on

O may I but enjoy the beſt part of ſo long a life, O mihi tam longae maneat pars ultima vitae,

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on a right underſtanding of *nutantem*. The verb *nuto* is uſed by Virgil, only in two other places. In the ninth Aeneid, it is uſed in a compariſon of the waving of the plume of a helmet to that of the head of a ſpreading oak;

" Ipſi intus, dextra ac laeva, pro
" turribus aſtant,
" Armati ferro, et *criſtis capita alta*
" *coruſci:*
" Quales aëriae liquentia flumina
" circum,
" Sive Padi ripis, Atheſin ſeu prop-
" ter amoenum,
" Conſurgunt geminae quercus, in-
" tonſaque caelo
" Attollunt capita, et *ſublimi ver-*
" *tice nutant.*"

This paſſage leaves the matter wholly undecided; for the oaks are not ſaid to *nod*, either to deſtruction, or to a better ſtate. It is plainly meant only of their nodding to and fro, as they are moved by the wind. But in the ſecond Aeneid, it is evidently uſed to expreſs the nodding, or tottering of a tree, to it's deſtruction;

" Ac veluti ſummis antiquam in
" montibus ornum
" Cum ferro acciſam, crebriſque
" bipennibus inſtant
" Eruere agricolae certatim; illa
" uſque minatur,
" Et tremefacta comam concuſſo
" vertice *nutat:*
" Vulneribus donec paulatim evicta,
" ſupremum
" Congemuit, *traxitque jugis avulſa*
" *ruinam.*"

Beſides, this nodding of the tree is mentioned, as the ſimilitude of the ruin of a great city. I believe it would be difficult to produce even a ſingle inſtance of *nuto* being uſed to ſignify the nodding, or bending of any thing, from a worſe ſtate to a better: we may therefore venture to conclude, that in the paſſage before us, it ſignifies, that the world is nodding or tottering towards it's fall, or at leaſt, that it is bending, ſhaking, and in danger of ruin. La Cerda is miſtaken, when he imagines, that the Poet uſes this expreſſion at that point of time, when his heroe is upon the verge of manhood. It would indeed then have been impertinent to have ſaid the world was at that time in danger of ruin. But it is evident, that Virgil now ſpeaks in his own perſon, at the time of writing the Eclogue: for otherwiſe he would not have ſaid *venturo ſaeclo*; whereas La Cerda underſtands him to ſpeak of the new age as conſiderably advanced. The ſenſe therefore is this; he calls upon the child to behold the depraved condition of mankind, the Roman ſtate almoſt torn in pieces, by a long ſeries of civil wars, and juſt ready to ſink by it's own weight; yet even now, when at the very brink of deſtruction, comforted by the proſpect of future happineſs, under his influence. This they had good reaſon to hope for, ſeeing

Spiritus, et quantum ſat erit tua dicere facta!
Non me carminibus vincet nec Thracius Orpheus,
Nec Linus: huic mater quamvis, atque huic pater adſit:

and ſpirit ſufficient to declare thy actions! Even Thracian Orpheus ſhall not ſurpaſs me in poëtry, nor Linus; though one ſhould be favoured by his mother, and the other by his father:

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ſeeing his mother, yet with child of him, was at this time the bleſſed inſtrument of a peace between the two great Triumvirs, when they were at the very point of tearing the world aſunder by their diſcord.

52. *Laetentur.*] It is *laetantur* in the Roman manuſcript, according to Pierius. Heinſius, according to Burman, found *laetentur* in all his manuſcripts.

53. *Tam longae.*] "In the Lombard and Medicean manuſcripts, "it is *tam longe*. But *tam longae* "*vitae* is the true reading, which "is acknowledged alſo by Servius." PIERIUS.

55. *Thracius Orpheus.*] He was the ſon of Oeagrus, a king, or river of Thrace, by the Muſe Calliope. See the notes on ver. 454. of the fourth Georgick, and ver. 46. of the third Eclogue.

56. *Linus.*] He was the ſon of Apollo, by the Muſe Terpſichore, and the maſter of Thamyras, Hercules, and Orpheus, whom he inſtructed in muſick and poetry. Diogenes Laërtius ſays, he was a Theban, and the ſon of Mercury by the Muſe Urania. The ſame author tells us, that he wrote concerning the generation of the world, the courſes of the ſun and moon, and the generations of animals and fruits, in heroick verſe: that he was killed with an arrow by Apollo, in Euboea, where his epitaph was to be ſeen, expreſſing, that he was a Theban, and the ſon of the Muſe Urania. Ἰδοὺ γοῦν παρὰ μὲν Ἀθηναίοις γέγονε Μουσαῖος, παρὰ δὲ Θηβαίοις Λίνος. . . . . Τὸν δὲ Λίνον παῖδα εἶναι Ἑρμοῦ καὶ μούσης Οὐρανίας· ποιῆσαι δὲ κοσμογονίας, ἡλίου καὶ σελήνης πορείαν, καὶ ζώων καὶ καρπῶν γενέσεις. Τούτῳ ἀρχὴ τῶν ποιημάτων ἥδε,

Ἦν ποτέ τοι χρόνος οὗτος ἐν ᾧ ἅμα πᾶνθ' ἑπεφύκει.

. . . . . Τὸν δὲ Λίνον τελευτῆσαι ἐν Εὐβοίᾳ τοξευθέντα ὑπὸ Ἀπόλλωνος· καὶ αὐτῷ ἐπιγεγράφθαι,

Ὧδε Λίνον Θηβαῖον ἐδέξατο γαῖα θανόντα,
Μούσης Οὐρανίης υἱὸν ἐϋσλεφάνου.

It is plain however, that Virgil takes him to be the ſon of Apollo; as does Martial alſo, in an epigram on the death of Severus the ſon of Silius, where he obſerves, that the gods themſelves could not avert the death of their ſons: Apollo had loſt Linus, Calliope Orpheus, Jupiter Sarpedon, and the emperor Domitian his ſon Domitian;

"Feſtinata ſui gemeret cum fata Severi
"Silius, Auſonio non ſemel ore potens:

Orpheus by Calliopea, and Linus by beautiful Apollo. Nay, ſhould Pan contend with me, and Arcadia ſhould be judge, even Pan himſelf, though Arcadia were judge, ſhould own himſelf to be overcome.

Orphei Calliopea, Lino formoſus Apollo.
Pan etiam, Arcadia mecum ſi judice certet,
Pan etiam Arcadia dicat ſe judice victum.
Incipe, parve puer, riſu cognoſcere matrem : 60
Begin, O little boy, to know thy mother by her ſmile :

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" Cum grege Pierio moeſtus Phoe-
" boque querebar,
" Ipſe *meum* flevi, dixit *Apollo*,
" *Linum*.
" Reſpexitque ſuam, quae ſtabat
" proxima fratri,
" Calliopen, et ait ; tu quoque
" vulnus habes.
" Aſpice Tarpeium, Pallatinum-
" que Tonantem :
" Auſa nefas Lacheſis laeſit u-
" trumque Jovem.
" Numina cum videas duris ob-
" noxia fatis,
" Invidia poſſis exonerare deos."

57. *Calliopea.*] She was one of the nine Muſes, and eſteemed to preſide over Heroic poetry.

Apollo.] The god of verſe. Theſe ancient poets are fabled to be the children of Apollo and the Muſes, becauſe they excelled in Poetry and Muſick.

58. *Pan.*] This deity was chiefly adored in Arcadia, where he was ſaid to have been begotten. See the note on ver. 31. of the ſecond Eclogue.

Etiam.] Pierius found *deus*, inſtead of *etiam*, in the Oblong manuſcript ; where, in the next line it is *Pan etiam*.

60. *Incipe parve puer, &c.*] Virgil concludes this noble Eclogue, with calling upon the child to diſtinguiſh his mother by her ſmiles ; becauſe thoſe children, on whom their parents did not ſmile at their birth, were accounted unfortunate.

Riſu cognoſcere matrem.] It is a diſpute among the Commentators, whether the Poet here means, that the child ſhould know his mother, by her ſmiling on him, or that he ſhould acknowledge his mother, by ſmiling on her. Servius ſeems to be of the former opinion ; " As " perſons grown up, ſays he, take " notice of one another by ſpeak- " ing, ſo infants ſhew their parents, " that they know them, by ſmiling " on them. Therefore the ſenſe is " this ; Begin to ſmile on your " parents, and relieve them from " their ſollicitude by that good " omen, that they may ſmile again " upon you." And yet a little after, Servius aſſigns the cauſe of Vulcan's being thrown out of heaven, to be his mother's not ſmiling on him, becauſe of his deformity. La Cerda contends for the ſmiling of the child, and quotes ſeveral inſtances of the ſmiles of infants being ſpoken of with pleaſure ; particularly one from Catullus, in the *Epithalamium* of Julia and Manlius ;

" Torquatus, volo, parvulus
" Matris e gremio ſuo,
" Porrigens teneras manus,
" Dulce *rideat ad patrem*,
" Semihiante labello."

This paſſage of Catullus is indeed very pretty and natural : but it does not

Matri longa decem tulerunt faſtidia menſes. *thy mother has born the long ſickneſs of ten months.*

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not come up to the purpoſe, for which it is quoted. It cannot poſſibly allude to a new born infant; for he ſpeaks not only of it's ſmiling on the father, but of it's putting out the hand to him, an action, of which no child is capable, till it is ſeveral months old. The ſame may be ſaid of the other authorities, which La Cerda produces, to ſupport his opinion. Catrou aſcribes the ſmile to the child, as do alſo all our Engliſh Tranſlators. But the learned Ruaeus thinks it better to underſtand this paſſage of the ſmiling of the mother, in which he follows Erythraeus, and Bembus. This muſt certainly be the moſt natural interpretation, ſeeing it is a moſt extraordinary thing for a child to ſmile as ſoon as born. Pliny ſays, it is not uſual before the fortieth day; "Hominem tantum nudum, "et in nuda humo, natali die ab-"jicit ad vagitus ſtatim et plora-"tum, nullumque tot animalium "aliud ad lacrymas, et has pro-"tinus vitae principio. At herculè "*riſus*, praecox ille et celerrimus, "*ante quadrageſimum diem nulli* "*datur.*" The ſame author mentions Zoroaſter, as the only perſon, that ever laughed on the day of his birth; but he does not mention it as an omen, either good or bad: for his future wiſdom was predicted by the palpitation of his brain; "Ri-"ſiſſe eodem die quo genitus eſſet, "unum hominem accepimus Zo-"roaſtrem. Eidem cerebrum ita "palpitaſſe, ut impoſitam repelleret "manum, futurae praeſagio ſci-"entiae." Herodotus mentions alſo a ſmile of Cypſelus, the ſon of Etion, which ſaved his life. The murtherers took him from his mother, as ſoon as born; but the child happening to ſmile on the man, into whoſe hands his mother delivered him, ſo ſoftened his mind, that he ſpared the child's life. But this early ſmile of Cypſelus is not mentioned as any omen of his future felicity, but as the accidental means of his preſervation. To this however, we may oppoſe the hiſtory of Moſes, whoſe infant tears had the ſame effect, in prevailing on the daughter of Pharaoh to preſerve him. Solomon alſo, who excelled all other monarchs, in power, wealth, and wiſdom, tells us, that he cried as ſoon as born, which he mentions as a thing common to all men; "When I was born, I "drew in the common air, and "fell upon the earth which is of "like nature, and *the firſt voice* "*which I uttered, was crying, as* "*all others do.*" Indeed it does not appear, that the Ancients had any opinion, that the ſmiling of a new born infant was an omen of future greatneſs; nor could ſuch an accident be eaſily drawn into example; ſince we do not find any more recorded, than Zoroaſter and Cypſelus. But it is very natural and uſual, for the mother to ſmile on the child; her delivery ſeeming to her a ſufficient recompence for her former ſickneſs and pain, as we find

Begin, O little boy; for he, on whom his parents have not ſmiled, Incipe, parve puer: cui non riſere parentes,

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it expreſſed in St John's Goſpel; "A woman when ſhe is in travail "hath ſorrow, becauſe her hour is "come: but as ſoon as ſhe is de- "livered of the child, ſhe remem- "breth no more the anguiſh, for "joy that a man is born into the "world." Beſides it is plain, from the following lines of this Eclogue, that the good omen was ſuppoſed to be the ſmiles of the parents on the child. Therefore it ſeems to be a perverting of the meaning of the Poet, to make him ſay, *Smile on thy mother, that ſhe may ſmile on thee.* To conclude, I think we may very well, with Erythraeus, Bembus, and Ruaeus, underſtand the ſmiles to be thoſe of the mother.

Cognoſcere.] Thoſe, who underſtand this paſſage of the ſmiling of the child, ſtrain the verb *cognoſcere* to ſignify, that the child ſhould *acknowledge* or *own* his mother, by ſmiling on her: but I do not find any inſtance of it's having been uſed in that ſenſe.

61. *Matri longa decem, &c.*] Servius ſays, the Poet uſes the expreſſion of *decem menſes*, becauſe males are born in the tenth month, and females in the ninth, which is a very trifling obſervation, and not founded on truth. Many of the Commentators take the ten months here ſpoken of, to be intended to ſhew, that the mother of this child went a month with him longer than the uſual time; and give inſtances of ſome extraordinary perſons being born at the end of ten months. It is well known, that the uſual time of a woman's geſtation is nine calendar months, or forty weeks. Now if it could be made appear, that the Ancients ever made uſe of a month of four weeks, ten ſuch months would be the juſt time of geſtation, and we ſhould not need to ſeek for any farther ſolution of the queſtion before us. The periodical lunar month indeed, which is the time of the moon's motion from one point of the zodiack to the ſame again, is twenty-ſeven days and almoſt eight hours, whence a lunar month is frequently reckoned to contain four weeks or twenty-eight days. But the ancient Roman month was that which is called the lunar ſynodical month, or the time between new moon and new moon, which is about twenty-nine days and a half. Thus as the periodical lunar month is reckoned in round numbers to be twenty-eight days, ſo is the ſynodical in like manner accounted to be thirty. Thus Pliny ſpeaks of the revolution of the moon being performed in twenty-ſeven days, and the third part of a day; but he makes the compleat lunar month to conſiſt of thirty days, twelve of which months make a year; for the old year was 360 days: "Proxima ergo cardini, "ideoque minimo ambitu, vicenis "diebus ſeptenisque et tertia diei "parte peragit ſpatia eadem, quae "Saturni ſidus altiſſimum triginta,

"ut

Nec deus hunc menſa, dea nec dignata cubili eſt. *has neither had his table honoured by a god, nor his bed by a goddeſs.*

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" ut dictum eſt, annis. Deinde " morata in coïtu ſolis, biduo, cum " tardiſſime, a triceſima luce rur- " ſus ad eaſdem vices exit: haud " ſcio an omnium quae in caelo " pernoſci potuerunt magiſtra. In " duodecim menſium ſpatia opor- " tere dividi annum: quando ipſa " toties ſolem, redeuntem ad prin- " cipia conſequitur." Thus according to Pliny, the month is thirty days; of which ſpace of time he muſt alſo be underſtood, when he ſays ſome are born in the ſeventh month, others in the eighth, and ſome in the beginning of the tenth and eleventh, but thoſe children ſeldom live, who are born before the ſeventh: " Caeteris animantibus " ſtatum et pariendi, et partus ge- " rendi tempus eſt: homo toto " anno et incerto gignitur ſpatio. " Alius ſeptimo menſe, alius octa- " vo, et uſque ad initia decimi un- " decimique. Ante ſeptimum men- " ſem haud unquam vitalis eſt." That children are born in the ſeventh and eighth month, is confirmed by experience; and the uſual time is in the beginning of the tenth month; for nine months of thirty days make but 270 days, a period, which falls ten days ſhort of the uſual time of geſtation. But if we reckon, with more exactneſs, by the ſynodical month, wherein the moon paſſes from it's conjunction with the ſun, and enters in conjunction with it again, we ſhall find nine of thoſe months to make but 266 days, a period, which falls fourteen days ſhort of the uſual time, which is 280 days. Thus we ſhall find the uſual time of the birth of a child to be at the end of the ninth calendar month, and of the tenth month of four weeks, in the beginning of the tenth month of thirty days, by which the ancient Romans reckoned, and in the middle of the tenth ſynodical month. Therefore Virgil might very well mention the qualms of ten months, without any imagination, that the mother was to go longer than the uſual time: for this Eclogue, as has been already obſerved, was written before the birth of the child. Ovid, in the third book of his *Faſti*, ſpeaking of the old year of ten months, thinks that number was choſen, either in reſpect to the number of the fingers; or elſe becauſe a woman brings forth in the *tenth month*;

" Annus erat decimum cum luna
" repleverat orbem,
" Hic noſtris magno tunc in ho-
" nore fuit:
" Seu quia tot digiti, per quos nu-
" merare ſolemus;
" Seu quia *bis quino foemina menſe*
" *parit.*"

And Hannes, a celebrated poet and phyſician, in his Ode to the famous Sydenham, has mentioned the tenth month, as the ſtated time of delivery;

" O qui capacem nobilis artifex
" Eludis Orcum; quo tamen ibi-
" mus
" Cuncti, quot humanae parentes,
" Et *decimae tulit ordo lunae.*"

Thus we have no reaſon to believe, that Virgil deſigned any thing extraordinary in this paſſage; nor indeed does it appear, that the Ancients had any notion, that the birth of a child after the uſual time denoted any future happineſs or grandeur. Pliny mentions a Roman lady, who, by three huſbands, had four children, two of which were born in the ſeventh month, one in the eighth, and one in the eleventh. Corbulo, who was born in the ſeventh, and Suillius Ruffus, who was born in the eleventh, had equal fortune, for they were both Conſuls; and Caeſonia, who was born in the eighth, came to be an Empreſs, being the wife of Caligula: " Veſtilia C. Herdicii, ac
" poſtea Pomponii atque Orfiti cla-
" riſſimorum civium conjunx, ex
" his quatuor partus enixa, Sem-
" pronium ſeptimo menſe genuit,
" Suillium Ruffum undecimo, Cor-
" bulonem ſeptimo, utrumque Con-
" ſulem: poſtea Caeſoniam, Caii
" principis conjugem, octavo."

Tulerunt.] Servius ſays, that ſome read *abſtulerint*, making the ſenſe to be, *Si riſeris, abſtulerint decem menſes matri tuae longa faſtidia*, which La Cerda juſtly thinks ridiculous. This laſt Critick obſerves, that all the Commentators, that he had ſeen, agree in explaining *fero* in this place for *aufero*, which is not Latin, inelegant, and without example. Certainly *ferre alicui* ſignifies *to bring to any one*, not *to take from any one*. The making of the laſt ſyllable but one ſhort, *tulĕrunt*, is a poetical licence, not very unuſual. Thus we read *ſtetĕrunt* and *miſcuĕrunt* for *ſtetērunt* and *miſcuērunt*: ſo that there is no occaſion to read *tulerint*, as ſome have done, without any good authority.

62. *Cui.*] Some read *qui*, on the authority of Quintilian, who ſpeaks in the following manner: " Eſt figura et in numero: vel cum
" ſingulari pluralis ſubjungitur, *gla-*
" *dio pugnaciſſima gens Romani*, gens
" enim ex multis. Vel e diverſo,

" —— *Qui non riſere parentes,*
" *Nec deus hunc menſa, dea nec dig-*
" *nata cubili eſt.*

" Ex illis enim *qui non riſere* hunc
" non dignatus deus, nec dea dig-
" nata." The ſame author tells us, that when he was a boy, the Romans uſed to write *quoi* in the dative caſe, to diſtinguiſh it from the nominative *qui* and that in his time it began to be written *cui*. Scaliger, in his note on the *dulce rideat ad patrem* of Catullus, quoted above, mentions this paſſage of Virgil, and reads *qui non riſere parentes*, for *qui non riſere* ad *parentes*. This interpretation is defended alſo by La Cerda, and others. Pierius declares, that not one of the ancient manuſcripts have *qui*; but conſtantly either *cui* or *quoi* in the dative caſe. It is *cui* in the folio editions printed at Milan in 1481, Venice 1562 and Paris 1600; and in the octavo editions at Milan in 1539, Antwerp 1543, 1580, Venice 1576, and in the old edition at London by Pynſon.

ſon. Heinſius alſo, both father and ſon, Ruaeus, Catrou, and moſt other editors read *cui*. It is *cui* alſo in the Paris edition in 1540 in quarto, by Suſſannaeus, and in that of 1541: but in both theſe editions *qui* is put in the margin. Robert Stephens reads *qui*. Guellius declares himſelf for *qui*, on the authority of Quintilian, and takes *parentes* to be the vocative caſe; "Quamvis multi codices *cui* legant, "tamen ab ea ſententia me poſſet "Quintiliani lib. 9. auctoritas qui "*qui* accipit: ut talis ſit ſententia "et hujus verſus ordo, O parentes, "hunc, ex illis qui non riſere, nec "deus eſt dignatus menſa, nec dea "eſt dignata cubili." Vives alſo reads *qui*, and taking the child here ſpoken of, to be that ſon of Pollio, who died ſoon after his birth, ſuſpects that theſe lines were added by Virgil after the death of the child. Pulman adds a note in the margin, which ſeems to differ from the general opinion; for he ſays, the ſon of Pollio ſmiled as ſoon as he was born, which is a bad omen, and therefore he ſoon died. Cuningam reads *qui*, and Burman *cui*. It ſeems to me more probable, that Quintilian read this paſſage negligently, than that all the ancient manuſcripts ſhould be corrupt, which, with one conſent, read *cui* or *quoi* in the dative caſe. We find another inſtance of the dative caſe being uſed after *rideo*, to ſignify *the ſmiling on any one*, in the fifth Aeneid;

"—— *Riſit* pater optimus *olli*."

63. *Nec deus hunc menſa, &c.*] "Here is certainly a denunciation, "of ſome imminent calamity to the "child, if he does not know his "mother by a ſmile. 1. Servius "explains it of Vulcan, to whom "the child would be like: now "when Vulcan was born, his parents Jupiter and Juno, did not "ſmile on him, wherefore he was "thrown down by them to the "iſland Lemnos, which cauſed him "to be lame, after which he was "neither admitted by Jupiter to "the table of the gods, nor by "Minerva to be her huſband. But "this ſtory of Servius does not "agree with Homer, who gives "Vulcan a place in the celeſtial "banquet. 2. Politian explains it "of the Genius and Juno, which "will not be propitious to the "child. For it is manifeſt, from "Seneca's epiſtles, and Pliny, that "the Ancients aſcribed to every "man, as ſoon as born, a Genius "and Juno. But all the learned "are agreed, that the Genius was "aſcribed only to the males, and "Juno only to the females; and "therefore both a Genius and Juno "to one and the ſame ſon of Pollio "are more than could be allotted. "But what Philargyrius here advances, can by no means be admitted, that at the birth of children of high rank, a bed uſed "to be made for Juno Lucina, and "a table ſpread for Hercules, or "according to others for the Genius. Politianus indeed produces "two paſſages of Varro; in one "of which we are informed, that "boys uſed to be initiated to Educa, Potina, and Cubá; the gods "of eating, drinking, and ſleeping;

" ing; in the other, that when " noble children were born, a bed " was made for the conjugal gods, " Pilumnus and Picumnus. But " from these places, we can only " deduce, that a table used to be " spread for the goddesses, and a " bed for the gods; whereas Virgil on the contrary ascribes a table " to a god and a bed to a goddess. " Therefore I solve the difficulty " two ways; 1. By the *table* I understand the education and nutrition of the child, over which " the Genius is acknowledged by " all to preside: by the *bed* I understand his marriage, over " which Juno is known to preside. " Thus the sense will be; *The Genius will not permit this boy to grow up, or to receive nourishment; or if he does permit it, Juno will not permit him to celebrate a happy marriage.* 2. It may also be " thus explained, *If you do not know your mother by her smiling on you, you will be unfortunate, and not arrive to that life and fellowship of the gods, which I have already promised you.* Now this " life of the gods, or apotheosis, " consisted chiefly of two particulars; the sitting at the table of " Jupiter, and the marriage of " some goddess. Thus Horace describes the divinity of Hercules " by *Jovis interest optatis epulis impiger Hercules.* He had also " Hebe, the goddess of youth, " given him for a wife. Thus Virgil also expresses the immortality, " which he promises to Augustus,

" *Teque sibi generum Tethys emat* " *omnibus undis.*

" Therefore the threats of Virgil " will amount to this; *You shall not enjoy the life of gods, because neither Jupiter will admit you to his table, nor any goddess to her bed.*" RUAEUS.

ECLOGA QUINTA.

DAPHNIS.

MENALCAS, MOPSUS.

MEN. *Since we are met together Mopsus, and have each of us our excellence,*

MEN. CUR non, Mopse, boni quoniam convenimus ambo,

NOTES.

1. *Cur non Mopse boni, &c.*] Two shepherds Menalcas and Mopsus, after mutual compliments on their skill in poetry, make choice of the death of Daphnis for the subject of their song. Mopsus laments his death, and Menalcas celebrates his *apotheosis.* Menalcas begins

Tu calamos inflare leves, ego dicere verſus,
Hic corylis mixtas inter conſidimus ulmos?
MOP. Tu major: tibi me eſt aequum parere, Menalca:

you in playing on the ſlender reeds, and I in ſinging verſes, why ſhould we not ſit down here, among the elms interwoven with hazles?
MOP. *You are the oldeſt, it is my duty to obey you, Menalcas:*

NOTES.

begins with inviting Mopſus to play on his pipe, whilſt he himſelf ſings; to which Mopſus anſwers, that he is ready to obey him, as being his ſuperior. The former invites his friend to ſit under a ſhade of elms and hazles; but the latter propoſes, that they ſhould rather retire into a cave, overſpread with wild vines.

Servius tells us, that under the character of Menalcas Virgil is meant; and Aemilius Macer a Poet of Verona, and friend of Virgil, under that of Mopſus. Catrou will have the dialogue to be between Virgil and Alexander, the young ſlave, whom this Critick ſuppoſes to be meant under the name of Alexis, in the ſecond Eclogue. It would be difficult, and of no conſequence perhaps, to determine, whether Mopſus was Aemilius Macer, or Alexander, or any particular perſon. Menalcas and Mopſus may both be ſuppoſed fictitious names of ſhepherds, introduced to form this dialogue: though it may be ſaid, that if Virgil ever intends to repreſent himſelf in any of his Eclogues, it is moſt probably under the feigned name of Menalcas. Philips has imitated this Eclogue, in his third Paſtoral, called Albino, written on the death of the Duke of Gloceſter, ſon of Queen Anne.

Boni dicere and *inflare* is a Greciſm.

2. *Tu calamos inflare, &c.*] Theocritus, in his eighth Idyllium repreſents two ſhepherds, as equally ſkilled in pipeing and ſinging;

Ἄμφω συρίσδεν δεδαημένω, ἄμφω ἀείδεν.

Leves.] Servius ſeems to make a doubt, whether *leves* agrees with *calamos* or with *verſus*; but he juſtly decides in favour of *calamos*.

3. *Conſidimus.*] So Heinſius reads it, on the authority of ſeveral manuſcripts. The common reading is *conſedimus*.

4. *Tu major.*] Servius ſays, this may mean, either that Menalcas is older than Mopſus, or that his merit is greater; *id eſt, vel natu vel merito*. Ruaeus, without any heſitation, renders it *tu natu major*; and obſerves, that though Menalcas is here ſaid to be the elder, yet they were both young; for Mopſus ſays to Menalcas, *ſed tu deſine plura puer*; and in another place Menalcas ſays to Mopſus, *fortunate puer, tu nunc*. Catrou, in order to ſupport his opinion, that Mopſus is Alexander, tranſlates it, *you are the maſter:* which he thinks, ſerves to expreſs, that Alexander was Virgil's ſlave; and therefore he adds, that it was his duty to obey him.

5. *Sive*

whether we ſit under the ſhade made doubtful by the waving zephyrs, or rather go into yonder cave: do but ſee how the wild vine hangs over the cave with ſcattered cluſters.

Sive ſub incertas Zephyris motantibus umbras, 5
Sive antro potius ſuccedimus: aſpice ut antrum
Sylveſtris raris ſparſit labruſca racemis.

NOTES.

5. *Sive ſub incertas, &c.*] Mopſus expreſſes himſelf with great modeſty and deference to Menalcas. He aſſents to his propoſal of ſitting under the trees, but hints an objection to the uncertainty of the ſhade, as they were moved about by the wind; and expreſſes a deſire of going rather into a cave, the conveniences of which he beautifully deſcribes.

7. *Labruſca.*] The *Labruſca* or wild vine of the Ancients probably did not differ ſpecifically from that which was cultivated. Pliny informs us, that the grapes of the *labruſca* were gathered before the flowers were gone off, dried in the ſhade, upon linnen cloths, and laid up in caſks; that the beſt ſort came from Parapotamia, the next from Antioch and Laodicea, and the third from the mountains of Media; that this laſt was the fitteſt for medical uſes; that ſome preferred that which grew in Cyprus; that the African ſort was uſed only in medicine, and was called *maſſaris*; and that the white was better than the black; and that it was called *oenanthe*; "Eodem et Oenanthe pertinet. "Eſt autem *vitis labruſcae uva*. "Colligitur cum flore, cum optime "olet. Siccatur in umbra, ſub"ſtrato linteo, atque in cados con"ditur. Praecipua ex Parapota"mia, ſecunda ab Antiochia, at"que Laodicea Syriae, tertia ex "Montibus Medicis. Haec utilior "medicinae. Quidam omnibus iis "praeferunt eam, quae in Cypro "inſula naſcitur. Nam quae in "Africa fit, ad medicos tantum "pertinet, vocaturque *maſſaris*. "Omnis autem ex alba labruſca "praeſtantior quam e nigra." In another place the ſame author tells us, that the *labruſca* is called by the Greeks *ampelos agria*; that it has thick and whitiſh leaves, is jointed, has a chapt bark, and bears red berries; "Labruſca quoque oenan"then fert, ſatis dictam, quae a "Graecis *ampelos agria* appellatur, "ſpiſſis et candicantibus foliis, ge"niculata, rimoſo cortice; fert "uvas rubentes cocci modo." In another place he tells us expreſsly, that the *labruſca* is a *wild vine*; "Fit e *labruſca*, hoc eſt, *vite ſyl*"*veſtri*, quod vocatur oenanthi"num." In another place, he ſays the *oenanthe* is the product of the wild vine, without any mention of the word *labruſca*; "Omphacio "cohaeret *oenanthe*, quam *vites ſyl*"*veſtres* ferunt." We have ſeen already, that the *labruſca* of the Romans is called *ampelos agria*, or *wild vine* by the Greeks, and that the cluſters, gathered before the flowers go off, are called *oenanthe*. Dioſcorides, in his fourth book, ſpeaks of a wild vine, which cannot poſſibly be the *labruſca*; for he ſays it has the leaves like thoſe of garden

MEN. Montibus in noſtris ſolus tibi certet Amyntas.

MEN. *In our mountains Amyntas alone can contend with you.*

NOTES.

garden nightſhade; Φύλλα δὲ ὅμοια σλρυχνῳ κηπαίῳ. Probably this chapter may be ſpurious; and if it is genuine, it is no eaſy matter to affirm what plant he there intended to deſcribe. But in the ſecond chapter of the fifth book, the ſame title is repeated, and he there informs us, that the wild vine is of two ſorts, in one of which he tells us, that the grapes do not ripen, but that in it's flowering ſtate it bears what is called *oenanthe*; that the other bears ſmall, black, aſtringent fruits; and that the leaves, ſtalks, and tendrils have the ſame virtues with the cultivated vine; Ἄμπελος ἀγρία διτλή· ἡ μὲν γὰρ αὐτῆς ὑπερκάζει τὴν σλαφυλήν· ἄχρι δ' ἀνθησεως ἄγει τήν λεγομένην Οἰνάνθην ἡ δὲ τις τελεσφορεῖ μικρόῤῥαξ οὖσα· καὶ μέλαινα ϗ σλυπλική. Δύναμιν δὲ ἔχει ταύτης τὰ Φύλλα καὶ αἱ ἕλικες καὶ οἱ καυλοὶ, ὁμοίως τῇ ἡμέρᾳ. A little afterwards, in the chapter of Oenanthe, he ſays it is the fruit of the wild vine, whilſt it is in flower; it is gathered upon a linnen cloth, dried in the ſhade, and laid up in earthen veſſels; the beſt comes from Syria, Cilicia, and Phoenicia: Οἰνάνθη καλεῖται ὁ τῆς ἀγρίας ἀμπέλου καρπός· ὁπότε ἀνθεῖ· ἀποτίθεσθαι δὲ δεῖ εἰς ἀκόνιτον ἀγγεῖον ὀσλράκινον συλλέγουλας καὶ ξηραίνοντας ἐπὶ ὀθονίου, ἐν σκιᾷ· καλλίσλη δὲ γίνεσλαι ἐν Συρίᾳ, καὶ Κιλικιᾷ, καὶ Φοινίκῃ. From theſe authorities we may venture to affirm, that the *labruſca* is a real vine, running wild, without any culture. The propriety therefore of preferring the cave before the elms conſiſts in this; the trees were ſubject to be moved about by every gentle blaſt, and therefore the ſhade which they afforded was *uncertain*: but the cave was overſpread by a wild vine, which, for want of culture, was luxuriant in branches and leaves. This the Poet expreſſes, by ſaying the cluſters were ſcattered, that is, few in number. Now the want of pruning will ſpoil the bearing of a vine, and at the ſame time ſuffer it to run to wood, as the Gardeners expreſs it. This luxuriant vine therefore made a thick and certain ſhade about the entrance of the cave.

8. *Montibus in noſtris, &c.*] Menalcas aſſents to the propoſal of retiring to the cave; and the two ſhepherds diſcourſe as they go along. Menalcas tells Mopſus, that, in all their neighbourhood, none can contend with him but Amyntas; and Mopſus is offended at the compariſon.

Tibi certet.] It is a Greciſm, for *tecum certet.*

Amyntas.] Catrou will have it again, that Cebes, the other imaginary ſlave and ſcholar of Virgil, and rival of Alexander is here meant.

9. *Phoebum*

Mop. What if he ſhould pretend alſo to excel Apollo in ſinging?

Mop. Quid ſi idem certet Phoebum ſuperare canendo?

Men. Begin firſt, my Mopſus, whether you will ſing the flames of Phyllis, or the praiſes of Alcon, or the quarrels of Codrus.

Men. Incipe, Mopſe, prior, ſi quos aut Phyllidis ignes,
Aut Alconis habes laudes, aut jurgia Codri.

NOTES.

9. *Phoebum ſuperare.*] Catrou imagines, that Virgil himſelf is here meant under the name of Phoebus, an arrogance very inconſiſtent with the modeſt character of our Poet. He obſerves, that "the character "of Amyntas was drawn in the "ſecond Eclogue. He inſolently "pretended to equal his maſter. "He was envious of the flute, "which was bequeathed to him, "*invidit ſtultus Amyntas.* Here he "carries his confidence to ſuch a "length as to defy Phoebus him-"ſelf, that is, Virgil." The Poet might mean the ſame perſon under the name of Amyntas, in both Eclogues; but it does not thence appear, that he meant Cebes, or indeed, that ſuch a perſon exiſted.

10. *Incipe, Mopſe, prior, &c.*] Menalcas, perceiving that he had offended Mopſus, by comparing him with Amyntas, drops the diſcourſe, and deſires him to ſing firſt, propoſing at the ſame time ſome ſubjects for his poetry. Mopſus chooſes rather to ſing ſome verſes, which he had lately made, and tells Menalcas, that when he heard them, he might judge, whether there was any compariſon between him and Amyntas. Menalcas endeavours to pacify his anger, and declares, that in his opinion Amyntas is far inferior to him.

Catrou underſtands this ſpeech of Menalcas to ſignify, that he would have Mopſus begin, that he may be able to judge between him and Amyntas; and paraphraſes *Incipe Mopſe prior* thus; "A fin que je "puiſſe juger de vous et de lui, "chantez-moy de vos vers, et com-"mencez le premier." But this cannot be the ſenſe, becauſe when Mopſus, in the next ſentence, repeats his diſpleaſure at being compared with Amyntas, Menalcas immediately replies, that, in his judgment, Amyntas is far inferior to Mopſus.

Phyllidis ignes.] Phyllis was the daughter of Lycurgus, king of Thrace, and fell in love with Demophoon, the ſon of Theſeus, by Phaedra, having given him entertainment, as he was returning from the Trojan war. Demophoon being obliged to go to Athens, to ſettle his affairs there, promiſed to return ſoon and marry her. But when he was unexpectedly detained beyond the appointed time, Phyllis in deſpair hanged herſelf. See the Epiſtle of Phyllis to Demophoon in Ovid.

11. *Alconis laudes.*] "He was "a Cretan archer, and one of the "companions of Hercules: he "was ſo ſkillful, as never to miſs "his aim. He could ſhoot through "a ring placed on a man's head; "ſplit

Incipe: paſcentes ſervabit Tityrus hoedos. *Begin, and Tityrus ſhall tend the feeding kids.*

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" ſplit a hair with the point of his " dart; and ſtick an arrow with- " out a head on the point of a ſword " or ſpear. When his ſon was aſ- " ſaulted by a dragon, he ſhot an " arrow at him ſo dextrouſly, as " to wound the ſerpent, without " hurting his ſon." SERVIUS.

Furgia Codri.] Codrus, the ſon of Melanthus, was the laſt king of the Athenians. When his country was invaded by a powerful army, and the Oracle at Delphi had foretold, that the victory ſhould fall to that people, whoſe king ſhould be ſlain; the enemy gave ſtrict command to their whole army, that every one ſhould abſtain from hurting Codrus. But this generous prince, diſguiſing himſelf in the habit of a ſhepherd, took occaſion to *quarrel* with ſome of the enemies foragers, by which means he loſt his life, and preſerved his country. Thus I collect the ſtory from Velleius Paterculus and Valerius Maximus, who differ very little in their relation of it. Paterculus ſays theſe enemies were the Lacedaemonians, Valerius Maximus does not name them, and Juſtin ſays they were the Dorians. Paterculus expreſsly mentions the *quarrel*; " Depoſita veſte " regia, paſtoralem cultum induit, " immixtuſque caſtris hoſtium de " induſtria, imprudenter, *rixam* " *ciens*, interemptus eſt." Valerius Maximus ſays he wounded one of the foragers, and thereby provoked him to kill him; " Depoſitis in- " ſignibus imperii, familiarem cul- " tum induit, ac pabulantium hoſ- " tium globo ſeſe objecit, unum- " que ex illis falce percuſſum, in " caedem ſuam compulit." Thus, though this author does not mention the word *quarrel*, yet it is plain from his account, that Codrus ſought to pick a quarrel with the foragers, by wounding one of them, and thereby loſt his own life. Cicero, about the latter end of his firſt book of Tuſculan Queſtions, mentions his throwing himſelf into the middle of his enemies in diſguiſe, and the prediction of the Oracle, that the death of the king would be the preſervation of the country; " Codrum, qui ſe in medios im- " miſit hoſtes, famulari veſte, ne " poſſet agnoſci, ſi eſſet ornatu re- " gio: quod oraculum erat datum, " ſi rex interfectus eſſet, victrices " Athenas fore." The ſame author, in his Conſolation, informs us farther, that Codrus was deified by the Athenians, for his piety to his country; " Quid vero illae, " omnis plane doctrinae omniſque " ſapientiae parentes, Athenae? " nonne Codrum regem ſuum, ob " pietatem in patriam, meritaque " illa, quibus excelluit, magno " conſenſu in deos retulerunt?" Codrus is celebrated alſo by Horace;

" Codrus pro patria non timidus " mori."

Some Criticks however will have Phyllis, Alcon, and Codrus, to be only paſtoral names, to which opinion

Mop. Nay, I would rather try thoſe verſes, which I lately wrote on the green bark of a beech, and ſung and play'd alternately: and then bid Amyntas contend with me.

Mop. Immo haec, in viridi nuper quae cortice fagi,
Carmina deſcripſi, et modulans alterna notavi,
Experiar: tu deinde jubeto certet Amyntas. 15

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nion Ruaeus alſo ſeems to incline. There was alſo, according to Servius, a famous Poet named Codrus, contemporary with Virgil. He is mentioned with applauſe, in the ſeventh Eclogue,

" Nymphae, noſter amor, Libe-
" thrides: aut mihi carmen
" Quale meo Codro, concedite;
" proxima Phoebi
" Verſibus ille facit."

But it ſeems much more probable, that the Poet alluded to the ſeveral ſtories above-mentioned.

12. *Paſcentes ſervabit Tityrus hoedos.*] Thus Theocritus, in the firſt Idyllium;

——Τὰς δ' αἶγας ἐγὼν ἐν τῷδε νομευσῶ.

13. *Cortice fagi.*] It was the ancient cuſtom in Italy, to write on the barks of trees, as it was in Egypt to write on the *papyrus*, a ſort of ruſh, from which the word *paper* is derived. Pliny, amongſt the uſes, to which the barks of trees were applied, mentions, that ſpies uſed to write on them their intelligences to Generals. He alſo ſpeaks of ſome religious uſes of the bark of beech-trees: " Cortex et " fagis, tiliae, abieti, piceae, in " magno uſu agreſtium. Vaſa, " corbeſque, ac patentiora quae- " dam meſſibus convehendis vin- " demiiſque faciunt, atque prae- " texta tuguriorum. Scribit in re- " centi ad duces explorator, inci- " dens literas a ſucco. Necnon in " quodam uſu ſacrorum religioſus " eſt fagi cortex. Sed non durat " arbor ipſa."

14. *Modulans alterna notavi.*] I have tranſlated this, according to the interpretation of La Cerda; " Cum ea modulatus ſum, notavi " alterna, id eſt, alternatim, vi- " delicet, inflans jam fiſtulam, jam " canens carmen. Itaque alter- " natio hic refertur jam ad flatum " calami, jam ad ſonitum ovis."

15. *Tu deinde jubeto certet Amyntas.*] Catrou thinks this a ſtrong confirmation of his ſyſtem. " Do " but give attention, *ſays he*, to " theſe expreſſions, *jubeto certet* " *Amyntas*, and you will perceive " a maſter, who commands. Ce- " bes and Alexander were at once " the ſlaves, and the diſciples of " Virgil." But it is certain, that *jubeo* is not always uſed for commanding like a maſter, as may be proved from many inſtances taken from Virgil. I ſhall only ſelect a few, where Catrou himſelf renders it otherwiſe. In the fourth Eclogue, we read,

" Quae tentare Thetim ratibus,
" quae cingere muris
" Oppida, quae *jubeant* telluri in-
" findere ſulco."

Here

MEN. Lenta ſalix quantum pallenti cedit olivae,

MEN. *As much as the bending willow is inferior to the pale olive,*

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Here *jubeant* ſignifies no more than *to cauſe*, as Catrou has juſtly tranſlated it; "Elle nous *portera* encore "à courir les mers, et à cultiver la "terre." In the ſecond Aeneid, Capys, and ſome other wiſe men are ſaid to *adviſe*, that the horſe ſhould be thrown into the ſea, for it is plain it was not in their power to *command* it;

"At Capys, et quorum melior ſen-
"tentia menti,
"Aut pelago Danaum inſidias, ſuſ-
"pectaque dona
"Praecipitare *jubent*."

Thus alſo Catrou tranſlates it; "Capys de ſon côté, et avec luy "toutes les meilleurs têtes du pays "*étoient d'avis*, ou qu'il falloit jet-"ter à la mer le trompeur et dan-"gereux préſent d'une nation arti-"ficieuſe." Thus alſo, in the third Aeneid, when the companions of Aeneas are terrified by the Harpies, and are in no condition to aſſume a power of commanding, *jubent* is uſed, which there ſignifies no more than to *endeavour*;

"At ſociis ſubita gelidus formidine
"ſanguis
"Diriguit: cecidere animi; nec
"jam amplius armis,
"Sed votis precibuſque *jubent* ex-
"poſcere pacem."

Accordingly Catrou renders it thus; "Mes compagnons, à ces mots, "furent tranſis d'effroy. Ce n'eſt "plus avec les armes qu'ils *ſongent* "à combattre les Harpies, c'eſt par "des prieres qu'ils *s'efforcent* de les "fléchir." In the fifth Aeneid the Trojans cannot be thought to aſſume a power of commanding Aeneas, when it is ſaid of them,

"—— Cuncti ſimul ore fremebant
"Dardanidae, reddique viro pro-
"miſſa *jubebant*:"

Here Catrou underſtands *jubebant* to mean no more than *they ſaid*; "Les Troyens en murmuroient "déja, et *diſoient* qu'il falloit lui "adjuger le taureau." In the ſame book, can it be imagined, that Palinurus could be commanded to be ignorant?

"Mene ſalis placidi vultum fluc-
"tuſque quietos
"Ignorare *jubes*?"

Catrou there underſtands *jubes* to mean no more than *do you think*; "*Croyez* vous que j'ignore le peu "de confiance qu'on doit avoir au "calme paſſager d'un mer trom-"peuſe?" In the twelfth Aeneid indeed the populace might be ſaid to command;

"Exoritur trepidos inter diſcordia
"cives:
"Urbem alii reſerare *jubent*, et
"pandere portas
"Dardanidis,

as much as the humble ſaliunca *to the ſcarlet roſes,* Puniceis humilis quantum ſaliunca roſetis:

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" Dardanidis, ipſumque trahunt in
" moenia regem:"

and yet even here Catrou thinks *jubent* means no more than *they propoſe* or *deſire*; " La crainte excita
" la diſcorde parmi les citoyens, et
" les partagea en divers ſentimens.
" Les uns *veulent* qu'on livre les
" portes aux Troyens, qu'on les
" reçoive dans la ville, et qu'on
" traîne le Roi, malgré luy, ſur les
" remparts." Thus we ſee that, even in the opinion of this learned Critick himſelf, *jubeo* does not always ſignify *to command as a maſter*. Therefore his ſyſtem is not confirmed by this expreſſion; nor is it proved, that Amyntas, much leſs that Mopſus was the ſlave of Menalcas. Thus the words in queſtion probably mean no more than *bid Amyntas contend with me*, or *let Amyntas contend with me*, neither of which expreſſions ſignifies any power in Menalcas of commanding Amyntas. This is agreeable alſo to the apology, which Menalcas immediately makes, with a ceremony not uſually obſerved by maſters to their ſlaves.

16. *Lenta ſalix quantum, &c.*] There is a compariſon like this, but much more prolix, in the Αἴτης of Theocritus;

Ὅσσον ἔαρ χειμῶνος, ὅσον μῆλον βραβύλοιο
Ἡδιον, ὅσσον ὄϊς σφετέρης λασιωτέρη ἀρνὸς,
Ὅσσον παρθενικὴ προφέρει τριγάμοιο γυναικὸς
Ὅσσον ἐλαφροτέρη μόσχου νεβρὸς, ὅσσον ἀηδὼν
Συμπάντων λιγύφωνος ἀοιδοτάτη πετεηνῶν.
Τόσσον ἔμ' εὐφρηνας σὺ φανεὶς.

" As much as ſpring excels the froſt
" and ſnow,
" As much as plums are ſweeter
" than a ſloe,
" As much as ewes are thicker
" fleec'd than lambs,
" As much as maids excel thrice
" marry'd dames,
" As much as colts are nimbler
" than a ſteer,
" As much as thruſhes pleaſe the
" liſt'ning ear
" More than the meaner ſong-
" ſters of the air;
" So much thy preſence cheers."

CREECH.

The moſt remarkable property of the willow is it's flexibility, whence it is called *lenta*: the epithet *pallenti* is no leſs proper to the olive; for it's leaves are of a yellowiſh green colour. The ſhape of the leaves of theſe two trees is not very different; but the uſe of the olive is greater, beyond all compariſon.

17. *Humilis ſaliunca.*] The *Saliunca* is a plant not certainly known at preſent. It is either the ſame with the *Nardus Celtica*, or elſe entirely unknown. Some are of opinion, that they are the ſame, others

Judicio noſtro tantum tibi cedit Amyntas. *ſo much, in my judgment, is Amyntas inferior to you.*

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others affirm, that the *Saliunca* of Pliny cannot be the ſame with the *Nardus Celtica*, becauſe he ſpeaks of them as different plants; and others again think, that the *Saliunca* of Pliny is not the ſame with that here ſpoken of. Thoſe, who think the *Nardus Celtica* and the *Saliunca* are the ſame, ground their opinion on a paſſage in the ſeventh chapter of the firſt book of Dioſcorides, where we are told, that the *Nardus Celtica* is called *Aliungia* about Genoa. "The *Nardus Celtica*, ſays "this ancient author, grows on "the mountains of Liguria, where "they call it *Aliungia*. It grows "alſo in Iſtria. It is a ſmall, "buſhy plant, and is made up in "bunches, with the roots. It has "longiſh leaves, of a yellowiſh "colour, and a yellow flower." Ἡ δὲ Κελτικὴ Νάρδος γεννᾶται μὲν ἐν τοῖς κατὰ Λιγυρίαν ἄλπεσιν, ἐπιχωρίως ὠνομασμένη Ἀλιούγγια· γεννᾶται δὲ ἐν τῇ Ἰσ῾ρίᾳ· ἔσ῾ι δὲ θαμνίσκος μικρὸς, σὺν ταῖς ῥίζαις εἰς δέσμας ἀναλαμβανόμενος χειροπληθεῖς· ἔχει δὲ φύλλα ὑπομήκη, ὑπόξανθα, ἄνθος μήλινον. There ſeems ſuch a ſimilitude between the words ἀλιούγγια and *ſaliunca*, that it is no wonder, that they ſhould be thought intended for the ſame. But others go more boldly to work, and affirm, that the copies of Dioſcorides are faulty, and that we ought to read either ἀλιούγκα, or σαλιούγκα. But this is only a conjectural emendation, not ſupported by the authority of any manuſcript. We muſt therefore depend no farther on this argument, than the ſimilitude between *aliungia* and *ſaliunca*. Let us ſee now, what Pliny has ſaid of his *Saliunca*. In the ſeventh chapter of the twenty-firſt book, he tells us, it has a moſt noble ſmell; but is not fit to be uſed in garlands; "Illa "quoque non omittenda differentia, "odoramentorum multa nihil per- "tinere ad coronomenta; ut irin "atque *ſaliuncam*, quanquam no- "biliſſimi odoris utramque." He gives us a few lines afterwards the reaſon, why it is not fit for garlands; it ſeems it is too ſhort to admit of being woven, is more properly an herb than a flower, has a buſhy root, and grows in Pannonia, or Hungary, and the open places of the Norican Alps, or mountains which border upon Germany; "Saliunca folioſa quidem eſt, ſed "brevis, et quae necti non poſſit. "Radici numeroſae cohaeret, herba "verius quam flos, denſa veluti "manu preſſa, breviterque ceſpes "ſui generis. Pannonia hanc gig- "nit, et Norici Alpiumque aprica." In the twentieth chapter, he ſays it is good to ſtop vomitings, and to ſtrengthen the ſtomach, which is a virtue aſcribed alſo to the Nardus Celtica, by Dioſcorides. "Sali- "uncae radix, in vino decocta, "ſiſtit vomitiones, corroborat ſto- "machum." As for what Pliny has ſaid about the *Nardus Gallica*, it is by no means ſufficient to prove,

Mop. *But forbear ſaying any more, my lad, we are come to the cave.*

Mop. Sed tu deſine plura, puer: ſucceſſimus antro.
Extinctum Nymphae crudeli funere Daphnim 20

The Nymphs bewailed Daphnis, who fell by a cruel death.

NOTES.

that it was a different plant from that which he calls *Saliunca.* The *Celtic Nard*, or *French Spikenard* is a ſpecies of Valerian. It is now found in great plenty on the mountains that divide Italy from Germany, and on the mountains about Genoa, near Savona. It is a very low plant, and has a very fragrant ſmell: hence as the Poet had oppoſed the willow to the Olive, which it ſomething reſembles, though it is far inferior to it, ſo he oppoſes the *Saliunca* or French Spikenard, a low plant, of a ſweet ſmell, to the Roſe, a flower not only excelling in odour, but alſo in beauty. We are told by ſome authors, that the inhabitants of the Tirol Alps call the *Nardus Celtica* in their own language *Seliunck.* If this may be depended on, we need not wonder, how the ſame plant came to be called *ſaliunca*, by Virgil and Pliny, and ἀλιούγγια by Dioſcorides.

18. *Judicio noſtro, &c.*] Menalcas, to pacify Mopſus, aſſures him, that he was ſo far from thinking Amyntas equal to him; that, in his judgment, he is as far inferior to him, as the willow, which is valued only for it's flexibility, is to the olive, as a plant of the greateſt uſe; or the French ſpikenard, a little, fragrant herb, that grows on the barren mountains, is to the roſe, a plant admired by all, on account of it's beauty and fragrance.

19. *Sed tu deſine, &c.*] Mopſus is ſatisfied with the apology of Menalcas, deſires him to ſay no more, and as they are by this time arrived at the cave, begins his ſong without any farther ceremony.

La Cerda aſcribes the firſt line to Menalcas, making Mopſus begin with *Extinctum Nymphae.* But it ſeems much more natural, to put theſe words in the mouth of Mopſus, to deſire his friend, not to launch out any farther in his praiſes.

Puer.] This word is a contradiction to Catrou's ſyſtem. Surely it would not become a ſcholar, much leſs a ſlave, to call his maſter *my lad.*

Succeſſimus.] In ſome copies it is *ſuccedimus.*

20. *Daphnim.*] "Many are of "opinion, that one Daphnis a "ſhepherd is here lamented. He "was the ſon of Mercury, and "expoſed by his mother; but he "was found by the ſhepherds "among ſome bay-trees, whence "they gave him the name of "Daphnis. He became ſo excellent, both in hunting and muſick, that a Nymph fell in love "with him, and bound him by an "oath to keep faithful to her. As "he was following his cows, he "happened to come near the palace, where the king's daughter, "admiring his beauty, lay with "him. When the Nymph came "to know this, ſhe deprived him "of his ſight: but his father Mercury,

Flebant: vos coryli teſtes et flumina nymphis: *Ye hazles, ye rivers, bear witneſs to the nymphs,*

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" cury, whoſe aid he implored, " took him up to heaven, and " cauſed a ſpring to riſe up in the " place, which is called Daphnis; " and the Sicilians offer an annual " ſacrifice near it. Others will " have Julius Caeſar, who was " ſlain in the ſenate, with twenty-" three wounds, to be repreſented " allegorically under the name of " Daphnis. This they confirm by " the words *crudeli funere*. Thoſe, " who think Julius Caeſar is meant, " will have us to underſtand, by " the *mother*, Venus; by the *lions* " and *tygers*, the people whom he " ſubdued; by the *thiaſi*, the ſa-" crifices which he made, as *Pon-" tifex maximus*; by the *beautiful* " *flock*, the Roman people; but " *crudeli funere* may be applied to " any one. Others underſtand " Quintilius Varus, a kinſman of " Virgil, of whom alſo Horace " ſpeaks; *Ergo Quintilium perpe-" tuus ſopor urget*. Some will have " it, that Virgil here laments the " death of his own brother Flac-" cus." SERVIUS.

" Some will have it, that Vir-" gil here laments the death of Sa-" loninus; others, of his brother " Flaccus. Daphnis, the ſon of " Mercury, is ſaid to have been a " ſhepherd of exquiſite beauty. " Being beloved by the Nymph " Lyca, he promiſed her, that he " would not have to do with any " other woman; but he deceived " her. Being for this crime de-" prived of his ſight, though he " comforted himſelf with poetry " and muſick, yet he did not live " long." PHILARGYRIUS.

" The death of Daphnis, which " was cauſed by love, is deſcribed " at large by Theocritus, in his " Thyrſis. But, that Quintilius " is here underſtood under the " name of Daphnis, ſeems to ap-" pear from that expreſſion of Ho-" race, *Nulli flebilior quam tibi Vir-" gili*. . . . . This was Quintilius " of Cremona, who is mentioned " by Euſebius, in his Chronicle; " Quintilius Cremonenſis, Virgilii " et Horatii familiaris moritur." PIERIUS.

Ludovicus Vives, with more piety than judgment, as Ruaeus juſtly obſerves, thinks, that as in the preceding Eclogue, the Poet celebrated the birth of Jeſus Chriſt, from the Sibylline Oracles; ſo in this Eclogue, he ſpeaks of our Lord's death and aſcenſion, from other verſes of the Sibyls, which he aſcribes to Julius Caeſar, under the name of Daphnis. La Cerda ſeems to think, that nothing farther is meant, than a poetical lamentation of the ſhepherd Daphnis. Julius Scaliger will have it to be Flaccus, the brother of Virgil, and endeavours to confirm this opinion by an old diſtich of an uncertain Poet;

" Triſtia fata tui dum fles in Daph-" nide Flacci,
" Docte Maro, fratrem diis im-" mortalibus aequas."

when the mother, embracing the miſerable body of her ſon, Cum, complexa ſui corpus miſerabile nati,

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But Joſeph Scaliger is of opinion, that Julius Caeſar was the Daphnis of our Poet. To this opinion Ruaeus ſubſcribes, and thinks this Eclogue was written, when ſome plays or ſacrifices were celebrated in honour of Julius Caeſar. This learned Critick obſerves, that it could not be Saloninus, the pretended ſon of Pollio, who is ſaid to have died young, and therefore could not *yoak tigers to his chariot, and inſtitute dances to Bacchus:* nor Quintilius Cremonenſis, who did not die till the year 730, long after all the Eclogues were finiſhed. As for the notion of Flaccus, he thinks it improbable, that a Poet, ſo remarkable for his modeſty, ſhould celebrate his own brother, an obſcure perſon, in ſo ſublime a manner. Catrou allows, that ſeveral paſſages in this Eclogue agree perfectly well with Julius Caeſar; but at the ſame time he finds ſeveral others to be inexplicable, ſuppoſing he was the ſubject of the poem. He allows alſo, that it appears more noble to make a hero the ſubject, than an obſcure young man, brought up in the country: but he apprehends that this is the real truth; which he ſupports by the following arguments. 1. The author of Virgil's life affirms in expreſs words, that he lamented the death of his brother Flaccus, under the name of Daphnis: "Amiſit . . . . Flaccum "jam adultum, cujus exitum ſub "nomine Daphnidis deflet." 2. This tradition was ſpread ſo far, that we find in the old Commentators the two verſes quoted above, which confirms this opinion. This learned Jeſuit profeſſes ſo great a regard for old traditions, that he is determined to interpret the preſent Eclogue according to this authority. But perhaps ſome readers may not be ſo fond of old traditions, as to depend on the authority either of that diſtich, or of the life of Virgil aſcribed to Donatus. I ſhall add one obſervation, that Daphnis could not be that Quintilius Varus, to whom the ſixth Eclogue is generally ſuppoſed to be addreſſed; for he was ſlain by the Germans, ſeveral years after the death of Virgil. Upon the whole it ſeems moſt probable, that Virgil deſigned to celebrate, either merely the Sicilian ſhepherd Daphnis, whoſe death Theocritus laments, in his firſt Idyllium; or elſe Julius Caeſar, which laſt I think is the general opinion. *Crudeli funere* may be referred to either of them; for Daphnis is ſaid to have died for love, and Julius Caeſar was murdered. The lamentation of the Nymphs is moſt applicable to the Sicilian Daphnis.

21. *Vos coryli teſtes et flumina.*] This apoſtrophe to the inanimated beings is very poëtical and beautiful. The ſame figure is uſed alſo by the orators: thus Cicero, in his oration for Milo; "Vos enim Al-"bani tumuli, atque luci, vos, in-"quam, imploro atque obteſtor, "voſque Albanorum obrutae arae, "ſacrorum populi Romani ſociae, "et

Atque Deos atque aſtra vocat crudelia mater. *called both the gods and the conſtellations cruel.*

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" et aequales." Thus Philips;

" The pious mother comes, with
" grief oppreſs'd;
" Ye conſcious trees and fountains,
" can atteſt,
" With what ſad accents and what
" moving cries
" She fill'd the grove, and impor-
" tun'd the ſkies,
" And ev'ry ſtar upbraided with his
" death,
" When in her widow'd arms, de-
" void of breath,
" She claſp'd her ſon."

23. *Mater.*] Ruaeus is of opinion that Rome is here meant; the Poet calling that city the mother of Julius Caeſar.

" It is certain, that Julius Cae-
" ſar had no mother alive, at the
" time of his murther. Thoſe
" therefore, who will at all ad-
" ventures have him to be the per-
" ſon intended, have recourſe to
" interpretations more ingenious
" than true. Some fancy, that un-
" der the figure of this mother,
" who holds her ſon in her arms,
" we are to underſtand Calpurnia,
" the wife of Caeſar. Others that
" Rome is deſigned under this alle-
" gory. Others again that Venus
" is here repreſented, who was the
" mother of the whole Julian race.
" It is eaſy enough to perceive,
" without any other proofs, that
" theſe are ſupplements to truth,
" where truth itſelf is wanting.
" With regard to Virgil's brother,
" it is probable that his mother was
" yet alive, and made her cries be
" heard even to heaven." CATROU.

But, with this learned Critick's leave, I may venture to ſay, that not one of the interpretations mentioned by him is more obſcure than his favourite ſyſtem. That Virgil ever had ſuch a brother, or if he had, that his mother was alive to lament his death, is very far from being certain. For my own part, I rather believe, that Venus is the mother here mentioned; and I am confirmed in this opinion, by an almoſt parallel paſſage in the fifteenth book of the Metamorphoſes. Ovid there repreſents Venus to be terrified at the approach of Caeſar's death; ſhe diſcovers all the fears and tenderneſs of a mother; conſiders the injury as offered to herſelf; intercedes with the gods for his preſervation; ſmites her own breaſt, and endeavours to hide him in the ſame cloud, in which ſhe had preſerved Paris and Aeneas; and as ſoon as he is killed, comes into the ſenate-houſe inviſible, keeps his ſoul from being mixed with the common air, and carries it up to the ſky, where it kindles, and becomes a ſtar.

" —— Quod ut aurea vidit
" Aeneae genitrix; vidit quoque
" triſte parari
" Pontifici letum; et conjurata ar-
" ma moveri;
" Palluit: et cunctis, ut cuique
" erat obvia, divis;

O Daphnis, during those days, Non ulli paſtos illis egere diebus,

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" Aſpice, dicebat, quanta mihi
" mole parentur
" Inſidiae, quantaque caput cum
" fraude petatur,
" Quod de Dardanio ſolum mihi
" reſtat Iulo.
— — — — — — —
" —— In me acui ſceleratos cer-
" nitis enſes,
" Quos prohibete, precor, facinuſ-
" que repellite; neve
" Caede ſacerdotis flammas extin-
" guite Veſtae.
" Talia nequicquam toto Venus
" anxia caelo
" Verba jacit, ſuperoſque movet.
— — — — — — —
" Tum vero Cytherea manu per-
" cuſſit utraque
" Pectus; et Aeneaden molitur
" condere nube,
" Quo prius infeſto Paris eſt ereptus
" Atridae,
" Et Diomedeos Aeneas fugerat
" enſes.
— — — — — — —
" Vix ea fatus erat; media cum
" ſede Senatus
" Conſtitit alma Venus nulli cer-
" nenda; ſuique
" Caeſaris eripuit membris, nec in
" aëra ſolvi
" Paſſa recentem animam, caeleſti-
" bus intulit aſtris,
" Dumque tulit, lumen capere,
" atque igneſcere ſenſit:
" Emiſitque ſinu. Luna volat al-
" tius illa:
" Flammiferumque trahens ſpa-
" tioſo limite crinem
" Stella micat."

24. *Non ulli paſtos, &c.*] Moſchus, in his Epitaph on Bion, introduces the herds mourning for his death, and refuſing to feed;

—— καὶ αἱ βόες αἱ ποτὶ ταύροις
Πλαζόμεναι γοάουλι, καὶ οὐκ ἐθέλουτι νέμεσθαι.

Thus alſo Philips;

" No joyous pipe was heard, no
" flocks were ſeen,
" Nor ſhepherds found upon the
" graſſy green;
" No cattle graz'd the field, nor
" drunk the flood,
" No birds were heard to warble
" thro' the wood."

" Nothing can be more elegantly
" expreſſed, ſays Catrou, than this
" rural grief. It might happen
" literally at the death of Virgil's
" brother: but with regard to
" Caeſar, it can be underſtood on-
" ly in figure, and in metaphor."
But in oppoſition to this, a paſſage is quoted from Suetonius; where we are told, that this very thing happened juſt before Caeſar's death. The hiſtorian tells us, that the horſes, which that great man had conſecrated, when he paſſed the Rubicon, and had fed at large ever ſince, were obſerved to abſtain from their food; " Proximis diebus e-
" quorum greges, quos in trajici-
" endo Rubicone flumine conſe-
" craret, ac vagos et ſine cuſtode
" dimiſerat, comperit pertinaciſſime
" pabulo

Frigida, Daphni, boves ad flumina: nulla neque amnem
Libavit quadrupes, nec graminis attigit herbam.

no one drove the well fed kine to the cool ſtreams: nor did any horſe taſte of the river, or touch a blade of graſs.

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" pabulo abſtinere, ubertimque " flere." This is a ſtrong argument in favour of their opinion, who think Julius Caeſar was intended under the name of Daphnis.

25. *Nulla.*] La Cerda obſerves, that the uſing of two negatives in this place, *nulla neque* is a Greciſm; becauſe in Greek two negatives make the negation ſtronger, whereas in Latin they make an affirmative. Some would read *ulla* here inſtead of *nulla*. But the beſt Criticks approve of *nulla*, and allow it, with La Cerda, to be a Greciſm. We find *nulla* uſed in like manner by Propertius, in the nineteenth Elegy of his ſecond Book;

" Nullus erit caſtis juvenum corruptor in agris,
" Qui te blanditiis non ſinat eſſe " probam
" *Nulla neque* ante tuas orietur rixa " feneſtras,
" Nec tibi clamatae ſomnus amarus erit."

Tibullus indeed makes uſe of *ulla nec*, in the firſt Elegy of his fourth Book;

" *Ulla nec* aëreas volucris perlabitur " auras,
" Nec quadrupes denſas depaſcitur " aſpera ſylvas."

26. *Quadrupes.*] I have followed Ruaeus in rendering it a *horſe*, which is the moſt generous and uſeful of all quadrupeds. The word is uſed in ſeveral other places by Virgil; and in almoſt every one of them it plainly ſignifies a horſe. Thus we read in the third Aeneid;

" Quatuor hic, primum omen, *equos* " in gramine vidi
" Tondentes campum late, candore " nivali:
" Et pater Anchiſes: bellum, O " terra hoſpita portas:
" Bello armantur *equi:* bellum haec " armenta minantur:
" Sed tamen *iidem* olim curru ſuc- " cedere ſueti
" *Quadrupedes*; et fraena jugo " concordia ferre."

And in the eighth;

" —— It clamor, et agmine facto
" *Quadrupedante* putrem ſonitu " quatit ungula campum."

And in the tenth;

" —— Jam tandem erumpit, et " inter
" Bellatoris *equi* cava tempora con- " jicit haſtam.
" Tollit ſe arrectum *quadrupes*, et " calcibus auras
" Verberat, effuſumque equitem " ſuper ipſe ſecutus
" Implicat, ejectoque incumbit cer- " nuus armo."

O Daphnis, the deſart mountains and woods declare, Daphni, tuum Poenos etiam ingemuiſſe leones

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And in the eleventh;

" Continuo adverſis Tyrrhenus et
" acer Aconteus
" Connixi incurrunt haſtis, primi-
" que ruinam
" Dant ſonitu ingenti, perfractaque
" *quadrupedantum*
" Pectora pectoribus rumpunt."

And again,

" At juvenis, viciſſe dolo ratus,
" avolat ipſe,
" Haud mora, converſiſque fugax
" aufertur habenis,
" *Quadrupedemque* citum ferrata
" calce fatigat."

And again,

" *Quadrupedumque* putrem curſu
" quatit ungula campum."

The only place, where *quadrupes* is uſed for any other animal is in the ſeventh Aeneid; and there indeed it ſignifies a ſtag;

" Saucius at *quadrupes* nota inter
" tecta refugit."

27. *Poenos leones.*] Carthage was a famous city of Africa. He therefore ſays Carthaginian lions, for African. Africa abounds with lions and other wild beaſts. Theocritus repreſents the lions lamenting Daphnis in the woods; and joins other wild beaſts with them.

Τῆνον μὰν θῶες, τῆνον λύκοι ὠρύσαντο,
Τῆνον χὠ κ δρυμοῖο λέων ἄν ἔκλαυσε θανόντα.

" For him the wolves, the pards,
" and tygers moan'd;
" For him with frightful grief the
" lions groan'd." CREECH.

Ruaeus ſeems to think, that this mention of the African lions alludes to the victories obtained by Julius Caeſar, in Africa, over Cato, Scipio, and Juba. Catrou ſeems under a great difficulty, to make this paſſage ſuit with his ſyſtem. " It will be " thought ſurprizing, ſays he, that " the death of a country-man " ſhould be lamented ſo far as " Africa. I allow it; but Virgil " had already obtained friends, and " reputation in all places, where " Rome had colonies, armies, and " governors. Without doubt, this " favourite of Maecenas and Octavian received condolances from " all parts. Beſides, Sicily, where " the ſcene of this Eclogue ſeems " to have been laid, was not very " far diſtant from Africa. It might " therefore be feigned poëtically, " that the groans of an afflicted " family were heard even to Africa." This ſeems very extravagant; and Virgil does not ſpeak of the groans of the afflicted family; but only ſays the mountains and woods echoed the lamentations of the lions. He does not give the leaſt hint, that they

Interitum monteſque feri ſylvaeque loquuntur.
Daphnis et Armenias curru ſubjungere tigres

that even the Libyan lions lamented thy death. Daphnis taught men to yoak tigers to a chariot:

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they were heard any where, but in their own habitations in Africa. Nor does there ſeem to be any occaſion for that appearance of exactneſs, in placing the ſcene in Sicily; ſince even that iſland lies at ſuch a diſtance from Africa, as to make it a moſt abſurd imagination, that the roaring of lions could be heard ſo far. According to Strabo, the very ſhorteſt paſſage from Lilybaeum, the neareſt promontory of Sicily, to Carthage is fifteen hundred *ſtadia*; and he ſpeaks of it as a moſt incredible ſtory, that a very quick-ſighted man is ſaid to have diſcovered from thence the ſetting out of the Carthaginian fleet from their port; Ἔστι δὲ καὶ ἀπὸ Λιλυβαίου τοὐλαχιστον διάρμα ἐπὶ Λιβύην χίλιοι καὶ πενταϰόσιοι περὶ Καρχηδόνα· καθ' ὅ δὴ λέγεταί τις τῶν ὀξυδορϰούντων ἀπὸ τίνος σϰοπῆς ἀπαγγέλλειν τὸν ἀριθμὸν τῶν ἀγομένων ἐϰ Καρχηδόνος σϰαφῶν τοῖς ἐν Λιλυβαίῳ. The roaring of the Carthaginian lions therefore muſt have been heard above 170 of our meaſured miles. But we will be as favourable as we can to this ſyſtem, and take for Carthage the neareſt land of Africa, which is the promontory of Mercury, the diſtance of which from Lilybaeum is 700 *ſtadia*, or 80 of our miles. Even then the lions muſt have roared as loud as ſo many pieces of artillery, to be heard in any part of Sicily. Therefore this placing of the ſcene in Sicily is of no ſervice to Catrou's ſyſtem; ſince it is impoſſible, either that the groans of the family could be heard in Africa, or the roaring of the lions, ſo far as Sicily. Thus the ſcene may as well be laid near Mantua, one impoſſibility being as good as another. For my own part, I take the Poet's meaning to be, that the death of Daphnis, cauſed ſo univerſal a grief, that even the wild beaſts in the deſarts lamented him, a thought, which has been ſhewn already to be taken from Theocritus.

29. *Daphnis et Armenias, &c.*] "This plainly alludes to Caeſar; "for it is certain, that he firſt of "all brought the ſolemnities of *Li-*"*ber pater* to Rome." SERVIUS.

Ruaeus calls the authority of Servius in queſtion; and affirms, that the ſolemnities of Bacchus were known at Rome long before. He therefore thinks, it may rather be ſaid, that they were afterwards celebrated with greater magnificence by Julius Caeſar, becauſe he obtained a ſignal victory over the ſons of Pompey at Munda, on the very day of the *Liberalia*, on which day Pompey is ſaid to have gone out to war four years before. Theſe difficulties have given room to Catrou, to triumph over thoſe, who will have Julius Caeſar to be intended under the name of Daphnis. "The "deſire, ſays he, of finding Julius "Caeſar in this place, has made

"Servius

Daphnis taught them to lead up dances to Bacchus,

Inſtituit: Daphnis Thiaſos inducere Baccho, 30

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" Servius invent a fact which never " exiſted. This Commentator pre- " tends, that Caeſar firſt inſtituted " at Rome the feaſts of Bacchus. " He is greatly miſtaken, for we " find mention of them in almoſt " all the Latin authors, and parti- " cularly in Livy. Since the time " of Servius, they have contented " themſelves with ſaying, that per- " haps Caeſar added a luſtre to theſe " feaſts. This is gueſſing; for is " it inſtituting the feaſts of Bacchus, " to adorn them with new ceremo- " nies? *Inſtituit Daphnis thiaſos in- ducere Baccho.* But ſince leave " is taken to gueſs, why may not " I alſo gueſs, that Virgil's bro- " ther was the firſt, who eſtabliſhed " the feaſts of Bacchus in his vil- " lage. We know it was a coun- " try ſolemnity; that the peaſants " celebrated it with ſports, and that " they compoſed ruſtic ſongs in ho- " nour of this god. Certainly we may " form conjectures on the circum- " ſtances, when the foundation is " grounded upon proof." But Catrou does not argue very fairly, when he quotes the authority of Livy, to prove that the feaſts of Bacchus were known in Rome before Caeſar's time. What we find in Livy is in his thirty-ninth book, where he gives a large account of moſt abominable debaucheries, and horrid crimes, that were perpetrated in the *Bacchanalia*, which occaſioned the Senate to aboliſh theſe ſolemnities, above a century before Caeſar's time. This is no proof that they were not uſed in Caeſar's time; perhaps he might reſtore them, and therefore be ſaid to *inſtitute* them. We know that Mark Anthony, Caeſar's great favourite, affected to imitate Bacchus, being drawn in a chariot, crowned with ivy, and holding a thyrſe. See the note on ver. 7. of the ſecond Georgick. But however, if conjectures have been formed, in order to reconcile this paſſage with Julius Caeſar's actions; it is by no means to be inferred from thence, that we are at liberty to form what conjectures we pleaſe about Virgil's brother. Some paſſages in this Eclogue, can hardly be applied to any other perſon than Julius Caeſar, whence it is not unreaſonable to ſuppoſe, that this had ſome relation to him, though it cannot be abſolutely verified by any Hiſtorian now extant. It ſeems very probable, that Caeſar might perform ſome ceremonies in honour of Bacchus, as it was on one of his feſtivals, that he obtained the ſignal victory over the ſons of Pompey at Munda. This victory appeared ſo conſiderable, that, according to Plutarch, " When he came back " from the fight, he told his friends, " that he had often fought for " victory, but this was the firſt " time that he had ever fought for " life." The victory was obtained on the feaſt of the *Dionyſia*, in Plutarch's words, τῇ τῶν Διονυσίων ἑορτῇ, which the Romans called *Liberalia*; for thus Hirtius ſpeaks of the very ſame battle; " Ipſis *Liberalibus*

" fuſi

Et foliis lentas intexere mollibus haſtas. *and to cover bending ſpears with tender foliage.*

NOTES.

" fuſi fugatique non ſuperfuiſſent, " niſi in eum locum confugiſſent, " ex quo erant egreſſi." Now the *Dionyſia* or *Liberalia* could not be the ſame feſtival with the *Bacchanalia*, which we read of in Livy; for the Hiſtorian tells us, they were at firſt celebrated three times in the year, and afterwards five times in a month; but we know that the *Liberalia* was an annual feſtival, obſerved on the ſeventeenth of March. The country ſolemnity, of which Catrou ſpeaks, was in autumn, in the time of vintage, a very different ſeaſon from that of the *Liberalia*. But ſince many confound the ſeveral feaſts of Bacchus together, as if they were but one, I ſhall beg leave to make a few obſervations, whereby it will appear, that the battle of Munda could not have been on any other feſtival of Bacchus, than that which was celebrated in March. Dio Caſſius ſays expreſsly, that Caeſar was obliged to march againſt Pompey's ſons in winter; Μετὰ δὲ ταῦτα αὐτός τε ἀναῤῥωσθεὶς, καὶ τὰ στρατεύματα ἐπακολουθήσαντά οἱ προσλαβὼν, ἠναγκάσθη καὶ ἐν τῷ χειμῶνι πολεμῆσαι; and that the news of the victory at Munda was brought to Rome the evening before the *Parilia*; and that ſacrifices were therefore offered on that feſtival; Τά τε γὰρ Παρίλια ἱπποδρόμια ἀθανάτων, οὕτωγε καὶ διὰ τὴν πόλιν, ὅτι ἐν αὐτοῖς ἔκτισο ἀλλὰ διὰ τὴν τοῦ Καίσαρος νίκην, ὅτι ἡ ἀγγελιά αὐτῆς τῇ προτεραίᾳ πρὸς ἑσπέραν ἀφίκετο, ἐτιμήθη. The *Parilia* or *Palilia* was obſerved on the twenty-firſt of April. Hirtius alſo tells us, that young Pompey's head was brought to Caeſar, on the twelfth of April. " Ad convallem " autem atque exeſum locum ut " ſpeluncam Pompeius ſe occultare " coepit, ut a noſtris non facile in- " veniretur, niſi captivorum indi- " cio. Ita ibi interficitur. Quum " Caeſar gradiebatur Hiſpalim, pri- " die Id. Aprilis caput allatum, et " populo datum eſt in conſpectum." Thus we have the concurrent teſtimonies of Hirtius and Plutarch, that this victory was obtained on the very day of a feſtival of Bacchus; and of Hirtius and Dio, that it was ſome time before the end of April. Now there is not any feſtival of Bacchus at that time of the year, in the Roman Calendar, except that of March 17; which muſt therefore be the *Dionyſia* of Plutarch, the *Liberalia* of Hirtius, and the day of Caeſar's victory. It is therefore far from improbable, that Caeſar might ſhew ſome particular regard to Bacchus, ſince he had obtained one of his moſt conſiderable victories on a day ſacred to that deity; nor is it very improbable, that when Anthony was drawn in a chariot, with the thyrſe, and other *inſignia* of Bacchus, he might do it in imitation of his great maſter Caeſar.

Armenias tigres.] They uſed to yoke tygers, to draw the chariot of Bacchus. Julius Caeſar obtained a great victory over Pharnaces, king of Pontus,

As the vine is an ornament to trees, as clusters to the vines, as bulls to the herds, as corn to the fruitful fields; so wast thou the whole glory of thy friends: after the fates took thee away, even Pales, and Apollo themselves forsook the fields.

Vitis ut arboribus decori est, ut vitibus uvae,
Ut gregibus Tauri, segetes ut pinguibus arvis;
Tu decus omne tuis: postquam te fata tulerunt,
Ipsa Pales agros, atque ipse reliquit Apollo. 35

NOTES.

Pontus, a country bordering on Armenia.

Curru.] For *currui.*

30. *Thiasos.*] *Thiasus* is a solemn singing and dancing, used at festivals.

Baccho.] Pierius observes, that the printed editions generally have *Baccho*, but that it is *Bacchi* in all the ancient manuscripts.

31. *Et foliis lentas, &c.*] This is what they called a *thyrse:* it was a spear twisted round with branches of Vine and Ivy; which those, who assisted at the solemnities of Bacchus, used to carry in their hands, leaping and singing at the same time.

32. *Vitis ut arboribus, &c.*] This beautiful passage is truly pastoral, and far exceeds one of the same kind in the eighth Idyllium of Theocritus;

Τᾷ δρυὶ ταὶ βάλανοι κόσμος, τὰ μαλίδι μᾶλα·
Τᾷ βοὶ δ' ἁ μόσχος, τῷ βωκόλῳ αἱ βόες αὐταί.

" Acorns the oaks, and grass commends the plain;
" Fat calves do grace the cows, and cows the swain."

CREECH.

By the vine being an ornament to the trees, is meant it's adorning the elms by which it is supported. Thus Philips;

" As corn the vales, and trees the hills adorn,
" So thou to thine an ornament was born.
" Since thou, delicious youth, didst quit the plains,
" Th' ungrateful ground we till with fruitless pains;
" In labour'd furrows sow the choice of wheat,
" And over empty sheaves in harvest sweat:
" A thin increase our woolly substance yield,
" And thorns and thistles overspread the field."

35. *Ipsa Pales, &c.*] These two deities are mentioned together also at the beginning of the third Georgick;

" Te quoque, magna *Pales*, et te, memorande, canemus
" *Pastor ab Amphryso.*"

See the note on that passage.

This desertion of the fields by the goddess of shepherds and the god of musick and poëtry is a figurative expression of the grief of the shepherds for the loss of Daphnis. They were so afflicted, that they neglected the care of their sheep, and had not

Grandia ſaepe quibus mandavimus hordea ſulcis,
Infelix lolium, et ſteriles dominantur avenae.
Pro molli viola, pro purpureo Narciſſo,
Carduus et ſpinis ſurgit paliurus acutis.

Often in thoſe furrows, in which we have ſown plump barley, the unhappy darnel and the wild oats prevail. For the ſoft violet, for the purple daffodil, the thiſtle ariſes, and the paliurus with pointed thorns.

NOTES.

not ſpirits to ſing, in which their chief diverſion conſiſted.

36. *Quibus.*] Pierius found *quidem* in ſome ancient manuſcripts.

37. *Infelix lolium, &c.*] This line occurs again in the firſt Georgick, ver. 154. See the note. But Pierius obſerves, that *dominantur* is to be found only in the printed copies of this Eclogue, it being *naſcuntur* in all the ancient manuſcripts that he had ſeen. He obſerves, that it is *dominantur* indeed in the Georgicks, where the verſes are more numerous, than in the Bucolicks.

38. *Pro molli viola.*] The ſoftneſs and delicacy of this ſweet flower is oppoſed to the ſharpneſs of the prickly plants mentioned preſently after.

Pro purpureo narciſſo.] There is a ſpecies of white daffodil, with a purple cup. See the note on ver. 122. of the fourth Georgick. *Purpureus* is alſo frequently uſed for any bright or beautiful colour; though very different from what we now call purple.

39. *Spinis ſurgit paliurus acutis.*] There has been ſome controverſy among the modern writers, concerning the *paliurus* of the Ancients. Theophraſtus, lib. 1. c. 5. tells us it is a ſhrub; Φρύγανον (it ought to be θάμνος) δὲ τὸ ἀπὸ ῥίζης καὶ πολυσπέλεχες, καὶ πολύκλαδον, οἷον βάτος, Παλίουρος. In cap. 8. he ſays it is prickly, and joins it with the bramble; ὁ δὲ βάτος καὶ ὁ Παλίουρος ἀκανθώδη. In lib. 3. c. 4. he ſays it grows in the plains; τὰ δὲ καὶ ἐν τοῖς πεδίοις, μυρίκη, πλελέα, λεύκη, ἰτέα, αἴγειρος, κρανέια, θηλυκρανέια, κλήθρα, δρῦς, λακάθη, ἀχρὰς, μηλέα, ὀσπρύα, κύλασπρον, μελία, Παλίουρος, ὀξυάκανθα, ἄκανθος. In c. 17. he tells us it bears three or four ſeeds in a ſort of pod, that the ſeed has an oilineſs like that of flax, that it grows in the ſame places with the bramble, and that the leaves fall off every year; Ὁ τε Παλίουρος ἔχει διαφορὰς, ἅπαντα δὲ ταῦτα καρποφόρα· καὶ ὅγε Παλίουρος ἐν λοβῷ τίνι τὸν καρπὸν ἔχει, καὶ ὑπερ τῶν φύλλων, ἐν ᾧ τρία ἢ τέτταρα γίνεται· χρῶνται δὲ αὐτοῖς πρὸς τοὺς βῆχας οἱ ἰατροὶ κόπτοντες· ἔχει γὰρ τίνα γλισχρότητα καὶ λίπος, ὥσπερ τὸ τοῦ λίνου σπέρμα· φύεται δὲ καὶ ἐπὶ τοῖς ἐφύδροις, καὶ ἐν τοῖς ξηροῖς, ὥσπερ ὁ βάτος, οὐχ' ἧττον δὲ ἔστι τὸ δένδρον πάρυδρον· φυλλοβόλον δὲ καὶ οὐχ' ὥσπερ ἡ ῥάμνος ἀειφυλλον. Dioſcorides and Pliny ſay little more of the *Paliurus*, than that it is a well known, prickly ſhrub. Columella, when he gives directions about making a quick hedge, recommends the ſtrongeſt thorns, ſuch as the bramble, *Paliurus*, and white thorn; "Ea ſint vaſtiſſimarum ſpi-

"narum,

Spread the ground with leaves, ye ſhepherds, and form a ſhade over the fountains: Daphnis commands ſuch things to be done for him.

Spargite humum foliis, inducite fontibus umbras, 40
Paſtores: mandat fieri ſibi talia Daphnis.

NOTES.

" narum, maximeque rubi, et *pa-*
" *liuri*, et ejus, quam Graeci
" κυνόσβατον, nos ſentem canis ap-
" pellamus." If we conſider theſe quotations well, we can hardly doubt, that the *Paliurus* of the Ancients is the *Rhamnus folio ſubrotundo, fructu compreſſo C. B.* which is cultivated in our gardens under the name of *Chriſt's thorn*; and is ſuppoſed to be the thorn, of which the crown was made, that was put upon our Saviour's head. This ſhrub grows abundantly in Italy in uncultivated places, and is very common in the hedges, for the ſtrength of it's thorns makes a very good fence. It uſually bears about three ſeeds, which are incloſed in as many cells, and covered with a fungous huſk. Thus it agrees with all that is ſaid of it by the ancient writers; there being no exception to be made, except that the ſeeds do not grow in a pod. But Theophraſtus does not call it abſolutely a pod, but a ſort of a pod, ἐν λοβῷ τίνι; and indeed λοβὸς is uſed by the Greek writers in many other ſenſes, though it does moſt properly and generally ſignify what we call a pod.

40. *Spargite humum foliis.*] It was a cuſtom among the Ancients, to ſcatter leaves and flowers on the ground in honour of eminent perſons; and ſome traces of this cuſtom remain among us at preſent.

Inducite fontibus umbras.] Pierius found this reading in moſt of the ancient manuſcripts. But he ſays it is *aras* in the Roman manuſcript, inſtead of *umbras*; and *frondibus* in ſome copies, inſtead of *fontibus*. Catrou reads *frondibus aras*. " Beſides, ſays he, that the words, " which I have preferred, are to " be found in the ancient manu-" ſcripts, they form a more true " image with reſpect to a dead per-" ſon. We do not read any where " that arbours were made over " fountains, to honour funerals; " and we often read that altars and " tombs were covered with branches. " Thus at the death of Polydore, " the altars were covered with cy-" preſs, and the branches were in-" terwoven with blue ribbands;

" —— *Stant Manibus arae,*
" *Caeruleis moeſtae vittis, utraque*
" *cupreſſo.*"

But this learned Critick might have read in Varro's fifth book *de Lingua Latina*, that the Romans had a Feſtival called *Fontinalia*, on which they crowned the fountains with garlands; " Fontinalia a fonte, quod " is dies feriae ejus. Ab eo autem " tum, et *in fontes coronas jaciunt*, " et puteos coronant." He might have read alſo in the ninth Eclogue,

" —— Quis humum florentibus
" herbis
" Spargeret? aut *viridi fontes in-*
" *duceret umbra.*"

Pope

Et tumulum facite, et tumulo ſuperaddite carmen.
Daphnis ego in ſylvis hinc uſque ad ſidera notus:
Formoſi pecoris cuſtos formoſior ipſe.
MEN. Tale tuum carmen nobis, divine poeta;

Raiſe alſo a monument, and add a verſe to the monument: I Daphnis am celebrated from theſe woods even to the ſkies: the ſhepherd of a beautiful flock; but more beautiful myſelf.
MEN. *Your ſong, O divine Poet, is no leſs delightful to me,*

NOTES.

Pope has imitated this paſſage, in his fourth Paſtoral;

" Ye weeping loves, the ſtream
" with myrtles hide,
" And break your bows, as when
" Adonis dy'd;
" And with your golden darts, now
" uſeleſs grown,
" Inſcribe a verſe on this relenting
" ſtone;
" Let nature change, let heav'n
" and earth deplore,
" Fair Daphne's dead, and love is
" now no more."

42. *Tumulum.*] A heap of earth for a monument.

Carmen.] An Epigram or Inſcription, which is thought to be beſt, when contained in two lines.

43. *Daphnis ego, &c.*] This diſtich far exceeds that, which it ſeems to imitate, in the firſt Idyllium of Theocritus;

Δάφνις ἐγὼν ὅδε τῆνος ὁ τὰς βόας ὧδε νομεύων,
Δάφνις ὁ τὼς ταύρως καὶ πόρτιας ὧδε ποτίσδων.

" That Daphnis I, that here my
" oxen fed,
" That here my bulls and cows to
" water led." CREECH.

The Greek Poet mentions only the rural employments of the ſhepherd Daphnis; but Virgil repreſents his Daphnis, as a perſon, whoſe fame had reached up to heaven.

44. *Formoſi pecoris cuſtos, &c.*] Catrou is of opinion, that this mention of the beauty of Daphnis agrees very well with Virgil's brother, who was a young ſhepherd. But he thinks it a cold compliment to Caeſar, who was fifty-ſix years old, when he was murdered, an age, when men do not uſe to be admired for their beauty. But we are to conſider, that if Julius Caeſar was the ſubject of this Eclogue, he is all along repreſented under the character of a ſhepherd; that nothing is more frequent than to ſpeak of great rulers as ſhepherds; and in the laſt place, that this hero is deſcribed by the Hiſtorians as having a very comely perſon. We may therefore very well underſtand, this expreſſion of his being more beautiful himſelf than his beautiful flock, to mean, that Julius Caeſar ruled the greateſt nation in the world, and that he himſelf was the moſt excellent perſon among them.

45. *Tale tuum carmen, &c.*] Menalcas greatly commends the Poëtry of Mopſus; and modeſty offers to ſing ſome verſes, which he himſelf had compoſed on the ſame ſubject.

Virgil ſeems in this place to have had in his view the following verſes in

than ſleeping on the graſs to the weary; no leſs than quenching one's thirſt in ſummer, with a living ſtream of ſweet water. You equal your maſter, not only in playing, but in ſinging too.

Quale ſopor feſſis in gramine, quale per aeſtum
Dulcis aquae ſaliente ſitim reſtinguere rivo.
Nec calamis ſolum aequiparas, ſed voce magiſtrum.

NOTES.

in the eighth Idyllium of Theocritus;

Ἁδύ τι τὸ σόμα τοι, καὶ ἐφίμερος, ὦ Δάφνι, φωνά.
Κρέσσον μελπομένω τευ ἀκουέμεν ἢ μέλι λείχειν.

" Sweet is thy voice, and ſweet the
" tunes you play'd,
" Fair Daphnis, thro' my ears thy
" ſongs have paſt,
" Sweet to the mind, as honey to
" the taſte." CREECH.

But how far the copy exceeds the original, is very obvious. Theocritus compares the ſweetneſs of the poëtry of Daphnis to the taſte of honey; but Virgil is more copious. He compares the ſong of Mopſus to the reſting of wearied limbs on the graſs, and to the quenching of thirſt in ſummer with a living ſpring of ſweet water. The Greek Poet barely mentions honey; but Virgil is not contented with the bare mention of ſleep: it is the ſleep of a weary perſon; and that upon the freſh graſs. Thus alſo he does not only ſpeak of quenching thirſt with water; but this thirſt is augmented by it's being in the heat of ſummer: the water alſo is ſweet, and is taken from a living ſpring. Philips has imitated this paſſage, in his fourth Paſtoral;

" Not half ſo ſweet are midnight
" winds, that move
" In drowſie murmurs o'er the
" waving grove;
" Nor dropping waters, that in
" grots diſtil,
" And with a tinkling ſound their
" caverns fill."

48. *Nec calamis ſolum, &c.*] Servius thinks this alludes to Theocritus and Virgil. But he is certainly miſtaken; for it is Mopſus that is ſaid to equal his maſter: now Virgil is not Mopſus, but Menalcas. Ruaeus thinks, that Daphnis is the maſter of Mopſus. But, if we agree with this learned Commentator, that Daphnis is Julius Caeſar, it will be very difficult to comprehend, how Mopſus can be ſaid to be equal, or ſecond to that great man. Virgil himſelf is Menalcas; Menalcas is by no means inferior to Mopſus; and therefore, according to this interpretation, Virgil muſt repreſent himſelf as equal to Julius Caeſar, which is abſurd. Catrou thinks this line is a full confirmation of his ſyſtem. " If there has
" hitherto, ſays he, been any queſ-
" tion, whether this Eclogue treats
" of a maſter and ſcholar, there
" cannot now be any longer doubt.
" Virgil is charmed with the fine
" verſes of his ſcholar. He re-
" tracts what he had ſaid at the
" beginning of the converſation.
" He

Fortunate puer, tu nunc eris alter ab illo :
Nos tamen haec quocunque modo tibi noſtra viciſſim,
Dicemus, Daphninque tuum tollemus ad aſtra :

O fortunate youth, you ſhall now be accounted the next to him. But now I will ſing to you my verſes alſo, ſuch as they are, in my turn; and will lift up your Daphnis to the ſtars.

NOTES.

" He had given Alexander the ho-
" nour only of the pipe, and had
" taken to himſelf that of ſinging
" verſes ;

" *Tu calamos inflare leves, ego di-*
" *cere verſus.*

" But now he confeſſes himſelf to
" be equalled in both by his diſ-
" ciple." This argument is not weak ; for Menalcas does indeed at the beginning challenge to himſelf the ſuperiority in ſinging, and allow Mopſus to excel in piping ; and in this place he confeſſes that Mopſus equals his maſter not only in the latter but in the former too. Therefore, by comparing the ſecond line with the forty-eighth, we might conclude that Menalcas was the maſter, and Mopſus the diſciple. But, however this argument may be in Catrou's favour, there are others which make no leſs againſt him. The fear which Menalcas diſcovers of diſobliging Mopſus, his perpetual complaiſance to him, and the modeſty with which he introduces his own verſes, by no means agree with the ſuperiority of a maſter. Nor does the freedom, which Mopſus uſes to Menalcas ſuit with the character of a diſciple. Menalcas always ſpeaks like a modeſt perſon, ſuch as Virgil himſelf is repreſented to have been. It cannot therefore be imagined, that he would take ſo much upon him, as to applaud Mopſus, and call him a divine Poet, for being equal to himſelf. It ſeems moſt probable, that Theocritus was the maſter intended, whom Virgil profeſſedly imitates in his Eclogues.

49. *Tu nunc eris alter ab illo.*] Servius interprets this *Tu ſolus poſt illum bucolicum carmen ſcribis.* La Cerda paraphraſes it, *Nam poſt illum eris, jam nunc alter magiſter opinione mortalium.* Both theſe Commentators therefore ſeem to underſtand theſe words to mean, that Mopſus is worthy to ſucceed Theocritus, and to be eſteemed his equal. But Catrou underſtands it in a quite different manner. " The equality
" that Virgil has made between
" Alexander and himſelf is always
" accompanied with ſubordination.
" 'You ſhall be the firſt after your
" maſter, ſays he. It was always
" a great matter for Alexander to
" be preferred before Cebes."

50. *Nos tamen haec quocunque modo, &c.*] Menalcas ſpeaks with great modeſty of his own verſes. He makes an apology for them, and ſeems to offer them only as being obliged to produce ſomething in his turn.

51. *Daphninque tuum tollemus ad aſtra.*] By *your* Daphnis ſeems to be meant *your patron*, or your *favorite*. By *tollemus ad aſtra* is meant the *apotheoſis* of Daphnis.

I will raiſe Daphnis to the ſtars; for Daphnis loved me alſo.

Daphnin ad aſtra feremus: amavit nos quoque Daphnis.

Mop. Is it poſſible to lay a greater obligation upon me? Not only the youth himſelf was worthy to be celebrated;

Mop. An quicquam nobis tali ſit munere majus? Et puer ipſe fuit cantari dignus: et iſta

NOTES.

52. *Amavit nos quoque Daphnis.*] This ſentence, in the opinion of Catrou, is a ſufficient proof, that Julius Caeſar is not Daphnis. "The "Poet, *ſays he*, had not appeared "in the world in the life-time of "this Dictator. There is, in this "verſe alone, a difficulty inſur-"mountable to thoſe, who ac-"knowledge Caeſar for the ſubject "of this Eclogue." It muſt be acknowledged indeed, that it does not appear from any hiſtory now extant, that Virgil was in favour with Julius Caeſar, or even ſo much as known to him. But although this cannot be certainly proved, it is far from improbable: for Virgil's eſtate lay near Mantua, a city of the Ciſalpine Gaul, which was Caeſar's favourite province. Ruaeus thinks it enough, that Caeſar favoured the Mantuans, for Virgil to ſay *amavit nos quoque*. But, if we conſider, that Julius Caeſar was himſelf a learned man, and a favourer of letters, we ſhall think it not abſurd, to ſuppoſe, that a genius like that of Virgil was not unknown to him. It is allowed that the Eclogue, which is commonly placed firſt, was written within three years after Caeſar was murdered. The ſubject of it is, the Poet's grateful acknowledgment of the preſervation of his farm by Auguſtus. This could not be the firſt of his works; ſince he tells us himſelf, in the ninth Eclogue, that he ſaved his lands by his verſes;

"Omnia carminibus veſtrum ſer-"vaſſe Menalcam."

Thus it is plain, that he had written ſomething conſiderable enough, to obtain the favour of Auguſtus, within three years after the murder of Julius Caeſar. Perhaps it might be this very Eclogue, wherein he laments the death of that great man, and celebrates his admiſſion among the gods, that gained him this favour. But whether that lucky Poem was the preſent Eclogue, or any other compoſition, it ſeems not very difficult to ſuppoſe, that a Poet, who was capable of preſerving his eſtate by his verſes, might three years before recommend himſelf to the notice of the Dictator by his poetry. We may therefore conclude, from the words before us, that our Poet had been favoured by Julius Caeſar, notwithſtanding the ſilence of the authors of his life, in this particular.

53. *An quicquam, &c.*] Mopſus expreſſes an ardent deſire of hearing theſe verſes of Menalcas, and adds, that he had already heard them much commended.

54. *Puer.*] Servius obſerves, that this muſt be underſtood of Daphnis, becauſe Caeſar was not a boy, but a man advanced in years, when he

was

Jampridem Stimicon laudavit carmina nobis. 55 *but Stimicon alſo commended thoſe verſes to me a great while ago.*
MEN. Candidus inſuetum miratur limen Olympi,
MEN. *The ſhining Daphnis admires the entrance of heaven,*

NOTES.

was murdered. Ruaeus thinks, that the Poet uſes this word by choice, becauſe Caeſar was received among the celeſtial Deities, to whom a perpetual juvenile vigour is aſcribed. Perhaps Virgil might make uſe of this expreſſion, to diſguiſe in ſome meaſure his intent of celebrating the late Dictator, before it was quite ſafe to declare himſelf openly on that ſide. If that was the caſe, this Eclogue was probably written in the year of Rome 712, before the battle of Philippi.

55. *Stimicon.*] "Servius affirms, "that under the name of Stimicon, "the Poet meant Maecaenas. I "readily agree with Servius; for "Alexander had a relation to Mae-"caenas; he was his ſlave. As "for Virgil, Maecaenas was his "patron, and the protector of his "verſes." CATROU.

The learned Father is always readyto catch at any little circumſtance, that ſeems to favour his ſyſtem. Servius does not aſſert this; but only ſays, that ſome take Stimicon to be Maecaenas, and others ſay that Stimicon was the father of Theocritus. Beſides, theſe words of Servius are of doubtful authority, being wanting in ſome copies. Probably Stimicon is only a fictitious name of a ſhepherd, as well as Menalcas and Mopſus.

56. *Candidus inſuetum, &c.*] Mopſus having lamented the death of Daphnis in five and twenty verſes, Menalcas now celebrates his *apotheoſis* in an equal number.

This *apotheoſis* of Daphnis is related in ſo ſublime a manner, that it is hardly poſſible to imagine, that the Poet could intend a meaner perſon than Julius Caeſar, who was deified about the time that Virgil was engaged in writing his Eclogues. Dio Caſſius informs us, that in the beginning of the year 712, when Lepidus and Plancus were Conſuls, the Triumvirs erected a chapel to Caeſar in the *Forum*, in the very place where his body was burnt. They carried about one of his ſtatues in the Circenſian games, together with another of Venus. They decreed ſupplications to him on the news of any victory. They ordained, that his birth-day ſhould be celebrated by all men, with joy and crowns of bay; and that thoſe, who neglected this, ſhould be ſubject to the curſes of Jupiter and Caeſar: if they were ſenators, or the ſons of ſenators, they were to pay a large fine. It happened, that Caeſar was born on the day that was ſacred to the *Ludi Apollinares:* therefore they ordered his birth-day to be celebrated the day before that feſtival; becauſe it was forbidden by the Sibylline Oracles, to make that day ſacred to any other god than Apollo. They ordered alſo, that none of Caeſar's relations ſhould have his ſtatues carried at their funerals, becauſe he was really a god:

and sees the clouds and stars beneath his feet. Sub pedibusque videt nubes et sidera Daphnis.

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his chapel also was made a sanctuary, where no person, who had fled thither from punishment, could be seized upon; a privilege which had not been granted to any deity, since the time of Romulus. Now, as this was the only deification that happened about the time that these Eclogues were written; it seems most probable, that it was the subject of that now under consideration. Catrou hardly knows how to reconcile the passage before us to his system, and seems a little inclinable to make some concessions to his antagonists. "Here, says "he, Virgil soars so high, that it "is hard to perceive, that he is "speaking of his own brother. "He places him in heaven, and puts "the stars and clouds under his feet. "This has made people imagine, "that Julius Caesar is here in- "tended. Rome, say they, had "placed him among her gods, and "here the Poet describes his *apo-* "*theosis.* I must confess, that I "myself was so dazzled with the "splendor of this passage, that I "should have joined in the com- "mon opinion, if my regard for "tradition, and the disagreements "between this opinion, that Julius "Caesar was here intended, and "the rest of the Eclogue, had not "forced me to lean another way. "It is no wonder therefore, that "the Poet should place his brother "on Olympus. It is a right of "poësy to make gods. It is to "poetic fictions that antiquity for- "merly owed all it's heavenly wor- "ship. Virgil teaches Alexander, "not to degenerate from the no- "bility and rights of the first Poets. "He had formerly promised Varus "to exalt him to heaven, if he "would save his lands;

"*Cantantes sublime ferent ad sydera*
"*cygni.*

"He performs in favour to his "brother, what he had promised to "a friend." These arguments do not seem to prove the point, in favour of which they are produced by the learned Critick. There are no disagreements between the opinion that Julius Caesar was intended, and the other parts of this Eclogue: on the contrary, what was obscure, or doubtful in the song of Mopsus, seems now to be made plain and clear by the verses of Menalcas. Mopsus gave room to suspect, that Caesar was intended; but Menalcas puts it past all doubt, by celebrating his *apotheosis*; since Julius Caesar was the only person, to whom divine honours had at that time been decreed by the Romans. We need not enter into the controversy, whether the Poets were the inventors of the heathen religion: but surely we may affirm, that Virgil would not have presumed to have exalted his own brother to the rank of a god; an honour, which he did not pretend to bestow on any of his patrons, except Augustus himself, who at that time was master

of

Ergo alacris ſylvas, et caetera rura voluptas, *Therefore joy and pleaſure poſſeſs the woods, and all the country,*

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of the Roman empire, and adopted ſon and heir of their new deity Julius Caeſar. To conclude, I do not ſee how the Poet, performed his promiſe of exalting his patron Varus to the ſkies, by making a god of his own brother. Beſides, there never was any ſuch promiſe made to Varus. He only promiſes to exalt his name to the ſkies, if he will but preſerve Mantua. The entire paſſage alluded to is in the ninth Eclogue, and runs thus;

" Vare, *tuum nomen*, ſuperet modo
" Mantua nobis
" Mantua, vae miſerae nimium vi-
" cina Cremonae
" Cantantes ſublime ferent ad ſidera
" cycni."

Thy name, O Varus (if the kinder pow'rs
Preſerve our plains, and ſhield the Mantuan tow'rs,
Obnoxious by Cremona's neighb'ring crime)
The wings of ſwans, and ſtronger pinion'd rhyme,
Shall raiſe aloft, and ſoaring bear above
Th' immortal gift of gratitude to Jove.
DRYDEN.

Here is not the leaſt hint of any deification of Varus; but only a promiſe of endeavouring to make his name immortal.

Inſuetum limen.] This expreſſion ſignifies, that Daphnis is *newly* admitted among the gods, which agrees exactly with the condition of Julius Caeſar at that time.

Some read *lumen* inſtead of *limen*.

This paſſage is imitated by Pope, in his fourth Paſtoral;

" But ſee! where Daphne wond'ring
" mounts on high,
" Above the clouds, above the ſtarry
" ſky!
" Eternal beauties grace the ſhin-
" ing ſcene,
" Fields ever freſh, and groves for
" ever green!
" There while you reſt in amaran-
" thine bow'rs,
" Or from thoſe meads ,ſelect un-
" fading flow'rs,
" Behold us kindly who your name
" implore,
" Daphne, our goddeſs, and our
" grief no more!"

Olympi.] Olympus is a mountain of Theſſaly, on the borders of Macedonia. It is of ſo great a height, that the Poets have feigned the top of it to reach to heaven. Hence it is frequently uſed for heaven itſelf; as it evidently is in this place; becauſe, in the next verſe, Daphnis is ſaid to ſee under his feet not only the clouds but alſo the very ſtars.

58. *Alacris.*] Some read *alacres*, making it agree with *ſylvas*.

This chearfulneſs of the country ſeems to be oppoſed to that paſſage of Mopſus; *Non ulli paſtos, &c.*

Philips has thus imitated the paſſage before us;

Pan, and the ſhepherds, and the Dryad nymphs. No longer does the wolf lie in wait for the ſheep, nor do the nets ſpread any ſnare for the ſtags: the good Daphnis is a lover of peace.

Panaque, paſtoreſque tenet, Dryadeſque puellas.
Nec lupus inſidias pecori, nec retia cervis
Ulla dolum meditantur: amat bonus otia Daphnis.

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" For this the golden ſkies no longer
" frown,
" The planets ſhine indulgent on
" our iſle,
" And rural pleaſures round about
us ſmile,
" Hills, dales, and woods with
" ſhrilling pipes reſound;
" The boys and virgins dance with
" garlands crown'd,
" And hail Albino bleſt."

59. *Panaque, paſtoreſque, &c.*] This is oppoſed to *ver.* 35. where Mopſus mentions, that Pales and Apollo deſerted the fields, when Daphnis died.

Pana.] See the note on *ver.* 31. of the ſecond Eclogue.

Dryadas.] The Dryads are the nymphs, who preſide over the woods.

60. *Nec lupus inſidias pecori.*] In the Ἡρακλίσκος of Theocritus, there is a like prophecy of Tireſias, with regard to Hercules: that when he ſhall be taken up into heaven, the wolf ſhall ſee the kid without attempting to hurt it;

Τοῖος ἀνὴρ ὅδε μέλλει ἐς οὐρανὸν ἄστρα φέρουλα
Ἀμβαίνειν τεὸς υἱὸς — — —
Ἔσται δὴ τοῦτ' ἄμαρ ὁπανίκα νεβρὸν ἐν ὐλᾷ
Καρχαρόδων σίνεσθαι ἰδὼν λύκος οὐκ ἐθελήσει.

61. *Amat bonus otia Daphnis.*] Catrou uſes this paſſage for an argument to prove, that Daphnis is not Julius Caeſar. " It is difficult, " *ſays he*, to make this love of " peace fall upon a warrior and a " conqueror. This is not praiſing " Caeſar by a circumſtance that " diſtinguiſhes him." It muſt be acknowledged, that Julius Caeſar is moſt admired for his ſkill and ſucceſs in war: he is known to have been the greateſt general of his own, and perhaps of any other age. But this was not the only excellence for which that great man was admired by his contemporaries; for he was known to ſhine no leſs in peace than war. His own writings are a ſtanding monument of his capacity as a Hiſtorian. Cicero, in his book *de Claris Oratoribus*, mentions him as one of the beſt Orators, and commends his Commentaries as a pattern of good writing: " Caeſar " autem rationem adhibens, conſuetudinem vitioſam et corruptam, pura et incorrupta conſuetudine emendat. Itaque cum ad " hanc elegantiam verborum Latinorum, quae etiam ſi orator " non ſis, et ſis ingenuus civis Romanus, tamen neceſſaria eſt, adjungit illa oratoria ornamenta dicendi: tum videtur tanquam tabulas bene pictas collocare in " bono lumine. Hanc cum habeat praecipuam laudem in com-
" munibus,

Ipſi laetitia voces ad ſidera jactant
Intonſi montes: ipſae jam carmina rupes,

Even the uncultivated mountains lift up the ſound to heaven with joy: the very rocks return the ſongs:

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" munibus, non video cui debeat " cedere ſplendidam quandam mi- " nimeque veteratoriam rationem " dicendi tenet, voce, motu, for- " ma etiam magnifica, et generoſa " quodammodo. Tum Brutus. " Orationes quidem ejus mihi ve- " hementer probantur, complures " autem legi. Atque etiam com- " mentarios quoſdam ſcripſit rerum " ſuarum; valde quidam, inquam, " probandos. Nudi enim ſunt, " recti, et venuſti, omni ornatu " orationis, tanquam veſte de- " tracta. Sed dum voluit alios " habere parata, unde ſumerent, " qui vellent ſcribere hiſtoriam, in- " eptis gratum fortaſſe fecit, qui " volunt illa calamiſtris inurere: " ſanos quidem homines a ſcribendo " deterruit. Nihil enim eſt in " hiſtoria, pura et illuſtri brevitate " dulcius." The ſame great Orator, in his defence of Q. Ligarius, though he himſelf had joined with Pompey, acknowledges however, that Caeſar fought in his own defence, that his army contended only for their own rights and their general's dignity; that, when he had gained a compleat victory, he ſhewed ſuch clemency, that none of his enemies were put to death, but thoſe who fell in battle; and that he had a memory for every thing but injuries: " Quando hoc quiſ- " quam ex te Caeſar audivit, aut tua " quid aliud arma voluerint, niſi a " te contumeliam propulſare! Quid " egit tuus ille invictus exercitus, " niſi ut ſuum jus tueretur, et dig- " nitatem tuam? . . . . . Cognita " vero clementia tua, quis non eam " victoriam probet, in qua occiderit " nemo, niſi armatus? . . . . . " Sed parum eſt me hoc memi- " niſſe: ſpero etiam te, qui obliviſci " nihil ſoles, niſi injurias, &c." And, in one of his letters to Caecina, he extols his gravity, juſtice, and wiſdom; " In quo admirari " ſoleo gravitatem, et juſtitiam, et " ſapientiam Caeſaris." It would be endleſs, to quote authorities to the ſame purpoſe. Theſe few, which have been taken from the writings of one, who was of a contrary party, are ſufficient to ſhew, that Caeſar excelled in peace as well as war. We are to conſider, that he is ſpoken of in this Eclogue, under the feigned character of a ſhepherd. It would have been abſurd, to have commended him as a great warrior: and therefore the Poet mentions only the milder part of his character. Surely we ought not to wonder, that Virgil ſhould chooſe to celebrate this eloquent orator, this judicious hiſtorian, this merciful conqueror, this forgetter of injuries, this grave, juſt and wiſe man, as a lover of peace; *Amat bonus otia Daphnis.*

62. *Laetitia.*] Heinſius, according to Burman, found *laetitiae* in one manuſcript.

63. *Intonſi montes.*] Servius interprets this *ſylvoſi, incaedui*; and

even the vineyards reſound, he is a god, he is a god, O Menalcas. Ipſa ſonant arbuſta: Deus, deus ille, Menalca.

NOTES.

La Cerda *incaedui, ſylveſi, non reſecti.* Ruaeus renders it *inculti.* It is certain that the literal meaning of *tondeo* is to *ſhave a beard* or to *ſhear a ſheep*, or goat. Thus in the firſt Eclogue we have,

" —— *Tondenti* barba cadebat."

And in the ninth Aeneid,

" Ora puer prima ſignans *intonſa*
" juventa"

in the firſt ſenſe: and many paſſages in the latter; as in the third Georgick;

" Nec minus interea barbas incanaque menta
" Cinyphii *tondent* hirci, ſetaſque
" comantes:"

and

" —— Vel cum *tonſis* illotus adhaeſit
" Sudor:"

and

" Aut *tonſum* triſti contingunt corpus amurca:"

and

" Nec *tondere* quidem morbo illuvieque pereſa
" Vellera, nec telas poſſunt attingere putres:"

and in the fourth Georgick, and firſt Aeneid;

" —— *Tonſiſque* ferunt mantilia
" villis:"

and in the twelfth Aeneid;

" —— Puraque in veſte ſacerdos
" Setigerae ſoetum ſuis, *intonſamque* bidentem
" Attulit, admovitque pecus flagrantibus aris."

It is uſed alſo for ſhearing, clipping, or cutting the young ſhoots or branches of herbs and trees. Thus in the fourth Georgick we read

" Ille comam mollis jam tum *tondebat* acanthi:"

and in the ſecond Georgick,

" *Tondentur* cytiſi."

Garlands are ſaid, in this ſenſe to be *tonſae*; as in the third Georgick:

" Ipſe caput *tonſae* foliis ornatus olivae:"

and in the fifth Aeneid;

" Ipſe caput *tonſae* foliis evinctus olivae:"

and

" —— *Tonſa* coma preſſa corona."

A tree, which has not been topped, is ſaid to be *intonſa*, as in the ninth Aeneid;

" Conſurgunt

Sis bonus, O felixque tuis! en quatuor aras: 65 *Ob be thou good and favourable to thy people! behold four altars!*

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" Conſurgunt geminae quercus, *in-*
" *tonſaque* caelo
" Attollunt capita."

Hence oars ſeem to have been called *tonſae*, becauſe they are cut from trees; as in the ſeventh Aeneid;

" —— In lento luctantur marmore
" *tonſae*;"

and in the tenth,

" —— Socii conſurgere *tonſis*,
" Spumanteſque rates arvis inferre
" Latinis."

Not ſo much as one of theſe paſſages confirms the interpretation which Servius and La Cerda give of *intonſi montes*. A plant diveſted of it's branches or leaves may be ſaid indeed to be *tonſa* or *ſhorn*; but we do not find any one inſtance of *tonſa* being applied to the earth, when the trees, which grew upon it are felled. We ought therefore to underſtand *intonſi montes* to mean thoſe barren hills, on which no flocks are fed, no graſs is mown, and no corn is reaped. Thus in the firſt Georgick *tondeo* is uſed to expreſs the feeding of cattle;

" Ter centum nivei *tondent dumeta*
" *juvenci*:"

and in the third Aeneid;

" —— *Equos in gramine* vidi
" *Tondentes campum* late."

In the firſt Georgick it ſignifies the mowing of a meadow;

" Nocte leves ſtipulae melius, nocte
" arida *prata*
" *Tondentur*."

In the ſame Georgick, Servius himſelf interprets *tonſas novales*, *agros meſſos*, or *corn fields that have been reaped*;

" Alternis idem *tonſas* ceſſare *no-*
" *vales*
" Et ſegnem patiere ſitu dureſcere
" campum."

In the fourth Georgick, the Poet, ſpeaking of the *Amellus*, ſays,

" *Tonſis in vallibus* illum
" Paſtores, et curva legunt prope
" flumina Mellae."

Here Servius interprets *tonſis*, *non ſylvoſis*; and compares it with the *intonſi montes* now under conſideration. This indeed is the only paſſage, that can ſtrengthen the interpretation of Servius. But, as *tonſis in vallibus* may very eaſily be underſtood to mean *in vallies where cattle have grazed*; this ſingle paſſage, of doubtful interpretation, is not ſufficient to confirm the opinion of Servius and La Cerda with regard to *intonſi montes*. Nay La Cerda himſelf renders *tonſis in vallibus*, vallies that have been *mown*. See the notes on ver. 71. of the firſt, and ver. 277. of the fourth Georgick.

64. *Deus*,

Lo two for thee, O Daphnis, and two altars for Phoebus. Ecce duas tibi, Daphni, duoque altaria Phoebo.

NOTES.

64. *Deus, deus ille, Menalca.*] Menalcas in a kind of rapture, hears the mountains, rocks, and woods re-eccho to him, that Daphnis is really a god. It has been obſerved already, that Virgil had probably read the prophecies of Iſaiah. The lines now before us have a great reſemblance to the twenty-third verſe of the forty-fourth chapter of that ſublime Prophet; "Break "forth into ſinging, ye moun-"tains, O foreſt, and every tree "therein; for the Lord hath re-"deemed Jacob." Pope has imitated the paſſage under conſideration, in his Meſſiah;

"A God, a God! the vocal hills
"reply,
"The rocks proclaim th' approach-
"ing Deity."

Catrou himſelf thinks this expreſſion of the Poet ſo ſtrong, that it is hard to get the better of our prejudices againſt applying this verſe to Virgil's brother. "But, *ſays he*, "why may not the Latin Poet be "allowed to make a god of his "brother, under the name of "Daphnis? The Greek Poets "have been ſuffered to place Daph-"nis among the gods. We muſt "not be ſurprized at theſe *apo-*"*theoſes* of ſhepherds. We find "examples of them in all the "Poets, who have written Bucolic "verſes." The learned Critick would have done well, if he had obliged us with a few examples, out of thoſe numerous *apotheoſes* of the Bucolic Poets. For my own part, I do not at preſent recollect any of them. As for the Sicilian Daphnis, Theocritus repreſents him dying for love, as a mere mortal: and in the whole fabulous ſtory of him, as it is related by Diodorus Siculus, there is not the leaſt hint of his having ever been eſteemed as a Deity; that circumſtance being only mentioned by Servius; on what authority I know not. It can hardly be imagined therefore, that theſe words could be applied to any other than Julius Caeſar, who was the only mortal at that time advanced to a ſeat among the gods.

65. *Sis bonus, O felixque tuis.*] He invokes the new god to be propitious to his worſhippers. Thus Theocritus, in the Συρακούσιαι;

Ἴλαθι νῦν, φίλ' Ἄδωνι, καὶ ἐς νέωτ' εὐθυμήσαις.

Thus alſo our Poet, in the firſt Aeneid;

"Sis *felix*, noſtrumque leves quae-
"cunque laborem;"

and in the twelfth;

"—— Vos O mihi Manes
"Eſte boni."

En quatuor aras, &c.] "I have "made, ſays he, four altars, *aras*: "two for you, O Daphnis, and "two altars *aras* for Apollo, which "are

Pocula bina novo ſpumantia lacte quotannis, *To thee will I offer yearly two veſſels frothing with new milk,*

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" are *altaria*. For we know, that " *arae* were conſecrated both to " ſupernal and infernal deities; but " that *altaria* belonged only to the " ſupernal deities, being ſo called " *ab altitudine*. Theſe he aſcribes " to Apollo as to a god; but to " Daphnis he raiſes only *aras:* be- " cauſe, though he calls him a god, " yet it is manifeſt, that he was a " mortal." SERVIUS.

La Cerda is of opinion, that the Poet ſpeaks here without any diſtinction of *ara* and *altare*, becauſe at firſt he comprehends all the four under *aras*. But Servius was aware of this: he allows that they are all called *arae*. He looks upon *ara* as a name for altars in general; but he takes *altare* to be a peculiar ſort of *ara*, conſecrated only to the celeſtial gods. There does indeed ſeem to have been ſome diſtinction made by the Ancients, between *ara* and *altare*; but at the ſame time it is certain, that Virgil does not make any ſuch diſtinction; for, in the ſecond Aeneid, he calls the very ſame individual altar both *ara* and *altare*;

" Aedibus in mediis, nudoque ſub " aetheris axe
" Ingens *ara* fuit, juxtaque veter- " rima laurus
" Incumbens *arae*, atque umbra " complexa Penates.
" Hic Hecuba, et natae nequic- " quam *altaria* circum,
" Praecipites atra ceu tempeſtate " columbae,
" Condenſae, et divum amplexae " ſimulacra tenebant."

And a little afterwards, ſpeaking of the very ſame altar;

" —— *Altaria* ad ipſa trementem
" Traxit."

In the fourth Aeneid, an altar, conſecrated to the *infernal deities* is called both *ara* and *altare*;

" Stant *aras* circum, et crines ef- " fuſa ſacerdos
" Tercentum tonat ore deos, Ere- " bumque, Chaoſque
" Tergeminamque Hecaten, tria " virginis ora Dianae
— — — — — — —
" Ipſa mola, manibuſque piis *al-* " *taria* juxta."

In the firſt Eclogue, he calls the altars, on which he offers ſacrifice to Auguſtus Caeſar, in his life-time *altaria*;

" Hic illum vidi juvenem, Meli- " boee, quotannis
" Bis ſenos cui noſtra dies *altaria* " fumant."

If the altars erected to Auguſtus, who, from his adoption by Julius Caeſar, was named *Divi filius*, were called *altaria*; much more might thoſe be ſo called, which were raiſed in honour of the father, who was ſuppoſed to be already in heaven.

66. *Duoque*

and two jars of fat oil: Crateraſque duos ſtatuam tibi pinguis olivi:

NOTES.

66. *Duoque altaria Phoebo.*] This equal worſhip of Daphnis and Apollo ſeems to allude to Caeſar's being born on the day of the *ludi Apollinares*; whence, as has already been obſerved from Dio, it was decreed, that Caeſar's feſtival ſhould be obſerved on the day before that which was ſacred to Apollo.

67. *Pocula bina novo ſpumantia lacte.*] Theocritus ſpeaks of milk and oil being offered to the Nymphs, in his fifth Idyllium.

Στασῶ δὲ κρητῆρα μέγαν λευκοῖο γάλακτος
Ταὶς Νύμφαις, στασῶ δὲ καὶ ἀδέος ἄλλον ἐλαίω.

"One bowl of milk I to the
"Nymphs will crown,
"And one of oil, if that will draw
"thee on." CREECH.

Alſo of milk and honey being offered to Pan;

Στασῶ δ' ὀκτῶ μὲν γαυλὼς τῷ Πανὶ γάλακτος
Ὀκτὼ δὲ σκαφίδας μέλιτος πλέα κηρὶ ἐχοίσας.

"Eight bowls of milk to Pan I'll
"freely crown,
"Of honey eight, if that will
"draw thee on." CREECH.

Our Poet alſo ſpeaks of milk, honey, and wine being offered to Ceres at the *Ambarvalia*, in the firſt Georgick;

"Cuncta tibi Cererem pubes a-
"greſtis adoret:
"Cui tu *lacte favos*, et miti dilue
"*Baccho*."

Ovid, in the fourth book of his *Faſti*, mentions the offering of warm milk to Pales;

"Sylvicolam *tepido lacte* precare
"Palen."

And

"Tum licet, appoſita veluti cra-
"tere camella,
"*Lac* niveum potes, purpuream-
"que ſapam:"

As does Tibullus alſo, in his firſt Elegy;

"His ego paſtoremque meum luſ-
"trare quotannis,
"Et placidam ſolco ſpargere
"lacte Palen."

In the third Aeneid warm milk is offered, in the funeral obſequies for Polydorus;

"Inferimus *tepido* ſpumantia cym-
"bia *lacte*."

In the fifth Aeneid, a libation is made of two cups of wine, two of new milk, and two of ſacred blood to the *Manes* of Anchiſes;

"Hic duo rite mero libans carche-
"ſia Baccho
"Fundit humi, duo *lacte novo*, duo
"ſanguine ſacro."

Novo

Et multo imprimis hilarans convivia Baccho, *and enlivening the feaſt chiefly with plenty of wine,*

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Novo lacte.] See the note on ver. 22. of the ſecond Eclogue.

68. *Crateras.*] "*Crater*, a "Greek word, κρατῆρ, from κεράν-"νυμι *miſceo*, and that from κέρας "*a horn:* becauſe the Ancients "made uſe of horns, or cups in "the ſhape of horns, and mixed "wine and water in them." RUAEUS.

Duos.] Heinſius reads *duo*, as it is found in ſome of the ancient manuſcripts.

69. *Et multo imprimis, &c.*] This is plainly an imitation of a paſſage, in the ſeventh Idyllium of Theocritus;

Κἠγὼ τῆνο κατ' ἄμαρ' ἀνήθινον ἢ ῥοδόεντα·
Ἢ κὴ λευκοΐων στέφανον περὶ κρατὶ φυλάσσων,
Τὸν Πτελεατικὸν οἶνον ἀπὸ κρητῆρος ἀφύξῶ,
Παὲ πυρὶ κακλιμενός: κύαμον δέ τις ἐν πυρὶ φρυξεῖ.
Χ' ἁ σιβὰς ἐσσεῖται πεπυκασμένα ἔσθ' ἐπὶ πᾶχυν
Κνύζα τ', ἀσφοδέλῳ τε, πολυγνάμπτῳ τε σελίνῳ·
Καὶ πίομαι μαλακῶς, μεμναμένος Ἀγεάνακτος,
Ἀυταῖσιν κυλίκεσσι κὴ ἐς τρύγα χεῖλος ἐρείδων.
Αὐλησεῦντι δέ μοι δύο ποιμένες· εἷς μὲν Ἀχαρνεύς,
Εἷς δὲ Λυκωπίτας, ὁ δὲ Τίτυρος ἐγγύθεν ἄσει,
Ὡς πόκα τᾶς Ξενέας ἠράσσατο Δάφνις ὁ βώτας.

"——Then ſhall my head be crown'd
"With dill, or wall-flow'rs, or with roſes bound
"Whilſt in full bowls the chearful wine goes round
"Before the hearth: there one ſhall parch my beans:
"Whilſt on a couch of flow'rs my elbow leans:
"Sunk in a bed of fragrant herbs I'll rowl,
"And ſuck the very dregs of the capacious bowl.
"Acharnes and Lycopites ſhall play,
"And Tityrus ſhall ſing the tender lay,
"How Daphnis, by a ſtranger's beauty fir'd,
"Like the fair ſnow in ſummer heat expir'd."

Thus alſo Philips;

"Myſelf will laviſh all my little ſtore,
"And deal about the goblet, flowing o'er,
"Old Moulin there ſhall harp, young Mico ſing,
"And Cuddy dance the round amidſt the ring,
"And Hobbinol his antick gambols play.
"To thee theſe honours yearly will we pay,
"When we our ſhearing feaſt and harveſt keep,
"To ſpeed the plough, and bleſs our thriving ſheep."

70. *Ante*

before the hearth if it ſhall be in winter, in the ſhade if in harveſt; I will pour forth in cups Arviſian wines, a new nectar.

Ante ſocum, ſi frigus erit; ſi meſſis, in umbra, 70
Vina novum fundam calathis Ariuſia nectar.

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70. *Ante focum, &c.*] It is plain, that Virgil alludes to two different ſacrifices; one in winter and the other in ſummer. Hence many have thought, that he means the *Compitalitia*, which were ſacrifices offered to the Manes, in two different ſeaſons of the year. It appears however, from ver. 75. that the Poet meant a ſacrifice to the Nymphs in winter, and the *Ambarvalia*, a ſolemn ſacrifice to Ceres in ſummer. He promiſes to commemorate Daphnis twice in every year, that is, at each of the ſolemnities.

71. *Calathis.*] Calathus is moſt commonly uſed for a Baſket. See the note on ver. 46. of the ſecond Eclogue. In this place it certainly ſignifies a drinking veſſel. The *calathus* ſeems to have been narrower at the bottom, and broader at the top. Martial uſes *calathus* for a drinking cup, in the ſixtieth Epigram of the ninth book;

" Expendit veteres *calathos*, et ſi
" qua fuerunt
" Pocula Mentorea nobilitata
" manu."

It is uſed in the ſame ſenſe, in the 107th Epigram of the fourteenth Book, intituled *Calathi*;

" Nos Satyri, nos Bacchus amat,
" nos ebria tigris,
" Perfuſos domini lambere docta
" pedes."

Ariuſia.] So Pierius found it in the moſt ancient manuſcripts. This word is variouſly written, *Arviſia*, *Aruſia*, *Areuſia*, *Arethuſia*, *&c.* But the printed copies generally have either *Ariuſia* or *Arviſia*. It is *Arviſia* in the old London edition by Pynſon, in the Milan edition 1481 *fol.* Venice, 1561 *fol.* Paris 1600 *fol.* 1540 and 1541 4to. and in the Antwerp edit. 1543, 8vo. Robert Stephens, Guellius, La Cerda, and Ruaeus, have *Arviſia* alſo; and yet Guellius, in his note on this word quotes a paſſage from Plutarch, in which he reads οἶνον ἀρισύσιον. Aldus, Pulman, both Daniel and Nicholas Heinſius, Maſvicius, Cuningam, and Burman, read *Ariuſia*. This Ariuſian wine was brought from the iſland Chios, now Scio, and was eſteemed the beſt of all the Greek wines; Εἶθ' ἡ Ἀριουσία χώρα, τραχεῖα καὶ ἀλίμενος σταδίων ὅσον τριακοσίων, οἶνον ἄριστον φέρουσα τῶν Ἑλληνικῶν. Pliny alſo ſpeaks of this wine, as being in high eſteem; " In ſumma gloria poſt Homerica " illa, de quibus ſupra diximus, " fuere Thaſium, Chiumque: ex " Chio quod *Ariuſium* vocant." Vibius Sequeſter ſays this wine comes from *Arvis*, a mountain of Scio; " *Arvis* in inſula Chio, unde " *vinum Arviſium*." I believe Vibius is miſtaken in calling it a mountain; for Strabo ſeems to ſpeak of it as a region or province. He ſays indeed,

Cantabant mihi Damoetas et Lyctius Aegon;
Saltantes ſatyros imitabitur Alpheſiboeus.

Damoetas, and Lyctian Aegon ſhall ſing to me: Alpheſiboeus ſhall imitate the dancing ſatyrs.

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indeed, that the Ariuſian region is craggy and rough, and void of ports; but then the whole iſland is known to be mountainous and rugged. He would hardly have called it a craggy and rough country, if it had been one ſingle mountain, as Vibius repreſents it. Beſides, according to Strabo, the Ariuſian coaſt makes a third part of the circumference of the whole iſland; being three hundred *ſtadia*, whereas the whole is nine hundred. Ἡ δὲ Χίος τὸν μὲν περίπλουν ἐστὶ σταδίων ἐνακοσίων παρὰ γῆν φερομένῳ. . . . Ἀριουσία χώρα . . . σταδίων ὅσον τριακοσίων. The iſland is to this day famous for wine, of which great quantities are exported to the neighbouring iſlands: and the vineyards even now moſt in eſteem are thoſe of Meſta, the chief town of the ancient Ariuſia. They dry their grapes in the ſun for ſeven or eight days before they preſs them. There are medals of Scio, with bunches of grapes impreſſed on them.

Nectar.] This word is commonly uſed for the drink of the gods, and for any thing that is remarkably ſweet and pleaſant. The Ariuſian wine was particularly ſo called: and we are informed by the famous Tournefort, that the preſent inhabitants of Scio give the name of *Nectar* to a particular ſort of wine, which is made in the ancient Ariuſia.

72. *Cantabunt mihi, &c.*] Singing and dancing were parts of religious worſhip among the Ancients.

Lyctius.] Lyctus was a city of Crete, whence Idomeneus is alſo called Lyctius, in the third Aeneid;

" Et Salentinos obſedit milite cam-
" pos
" Lyctius Idomeneus."

73. *Saltantes ſatyros imitabitur.*] The Satyrs were a ſort of demigods, that attended upon Bacchus. They are repreſented as having horns on their heads, crooked hands, ſhaggy bodies, long tails, and the legs and feet of goats. They were imagined to dance in all ſorts of uncouth and laſcivious poſtures; which were imitated in the ſatyrical dances, which made a part of the heathen worſhip. It ſeems probable, that ſome large ſort of monkey or baboon, that had been ſeen in the woods, gave the firſt occaſion to feign the exiſtence of theſe half-deities. Pliny moſt evidently means ſome ſort of monkey, under the name of Satyr. In Lib. 7. cap. 2. He ſays Satyrs are found in ſome mountains of India, that they are very nimble, run ſometimes on all four, ſometimes erect like men, and are ſo ſwift, that it is difficult to take them, except they are either old or ſick;
" Sunt et *Satyri* ſubſolanis Indorum
" montibus, Cartadulorum dicitur
" regio, perniciſſimum animal:
" tum quadrupedes, tum recte cur-
" rentes humana effigie, propter
" velocitatem

Theſe honours ſhall be always given thee, both when we pay our accuſtomed vows

Haec tibi ſemper erunt, et cum ſollennia vota

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" velocitatem niſi ſenes aut aegri, " non capiuntur." In Lib. 8. cap. 54. he plainly ranges them amongſt the ſpecies of Monkeys and Apes, and ſays they are more mild and tractable than other ſorts; " Simi- " arum quoque genera hominis fi- " gurae proxima, caudis inter ſe " diſtinguuntur. . . . . Efferatior " Cynocephalis natura, ſicut mi- " tiſſima *Satyris* et Sphingibus." In Lib. 11. cap. 72. he ſpeaks of their having bags in their jaws, in which they lay up their food, and take it out again with their hands to eat, which is known to be true of monkies; " Condit in theſauros " maxillarum cibum Sphingiorum " et *Satyrorum* genus: mox inde " ſenſim ad mandendum manibus " expromit." Strabo, ſpeaking of the country between the rivers Hydaſpes and Aceſines, which was under the dominion of Porus, whom Alexander the Great overcame, relates a remarkable ſtory concerning the monkies of thoſe parts. Theſe animals being naturally fond of imitation, had learned, it ſeems, to mimick the diſcipline of the armies in their neighbourhood. A great multitude of them ſtood upon an open hill in order of battle: and the Macedonians, taking them for an army of enemies, drew up in order to attack them; but being informed by Taxilus, who happened to be with Alexander, what ſort of an enemy it was, that they were going to engage with, they deſiſted from their enterprize and returned into the camp; Ἐν δὲ τῇ λεχθείσῃ ὕλῃ, καὶ τὸ τῶν κερκοπιθήκων διηγοῦνται πλῆθος ὑπερβάλλον, καὶ τὸ μέγεθος ὁμοίως· ὥς τε τοὺς Μακεδόνας πολε ἰδοῦλας ἐν τίσιν ἀκρολοφίαις ψιλαῖς ἑσῶτας ἐν τάξει κατὰ μέτωπον πολλοὺς, καὶ γὰρ ἀνθρωποειδέσ ἐῖναι τὸ ζῶον, οὐχ ἧττον τῶν ἐλεφάντων, σῖρατοπέδου λάβειν φαντασίαν, καὶ ὁρμῆσαι μὲν ἐπ' αὐτοὺς ὡς πολεμίους· μαθόντας δὲ παρὰ Ταξίλου, συνόλος τότε τῷ βασιλεῖ, τὴν ἀλήθειαν, παύσασασθαι. Several authors of credit make mention of Satyrs having been ſeen in various places; but we may venture to affirm, that theſe Satyrs, if really ſeen, were only great monkies.

Dancing was much uſed in religious ſolemnities, not only by the idolatrous nations, but by the Jews alſo. We read, in Exodus, that after the paſſage of the Iſraelites through the Red Sea, " Miriam the " propheteſs, the ſiſter of Aaron, " took a timbrel in her hand, and " all the women went out after " her, with timbrels and with " *dances*, And Miriam anſwered " them, Sing ye to the Lord, for " he hath triumphed glorioufly; " the horſe and his rider hath he " thrown into the ſea." In the ſecond book of Samuel we find, that, David " *danced before the* " *Lord.*" The Royal Pſalmiſt calls upon the people to *praiſe the Lord*

in

Reddemus Nymphis, et cum luſtrabimus agros. 75
Dum juga montis aper, fluviosque dum piſcis amabit,

to the nymphs, and when we make a luſtration of the fields. So long as the boar ſhall love the woods, ſo long as the fiſh ſhall love the ſtreams,

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in the dance, and to *praiſe him with the timbrel and dance.* Theſe ſolemn dances were perverted by the heathen, and made uſe of to excite impure thoughts; for which reaſon they were juſtly laid aſide by the Chriſtians.

74. *Haec tibi ſemper erunt.*] Theſe ſacrifices to Daphnis were not to be temporary, but perpetual. We find here plainly expreſſed, what two ſacrifices they were, in which Daphnis was to be annually commemorated; in that to the Nymphs, and in the Ambarvalia.

75. *Nymphis.*] It does not appear, that the Romans offered any ſacrifices to the Nymphs, in their houſes. The two ſacrifices here ſpoken of were one in the fields, and the other before the hearth. The *Ambarvalia* were celebrated in the open fields; and therefore that to the Nymphs muſt have been within doors, *ante focum.* This has occaſioned much trouble to the Commentators; but the beſt ſolution of the difficulty, ſeems to be found by a quotation from Athenaeus, which Guellius has given us. That author tells us, that, according to Timaeus, one Damocles was a flatterer of the younger Dionyſius. It being the cuſtom in Sicily, to ſacrifice to the Nymphs within doors, and to dance round them, this Damocles ſlighted the Nymphs, and danced before Dionyſius, ſaying it was not fit to dance before inanimated deities; Τίμαιος δ' ἐν τῇ δευτέρᾳ καὶ εἰκοστῇ τῶν ἱστοριῶν Δημοκλέα φησὶ τον Διονυσίου τοῦ νεωτέρου τὸν κόλακα, ἔθους οὔτος κατὰ Σικελίαν θυσίας ποιεῖσθαι κατὰ τὰς οἰκίας ταῖς Νύμφαις, καὶ περὶ τὰ ἀγάλματα πανυχίζειν μεθυσκομένους ὀρχεῖσθαί τε περι τὰς θεὰς, ὁ Δημοκλῆς ἐάσας τὰς Νύμφας, καὶ εἰπὼν οὐ δεῖν προσέχειν ἀψύχοις θεοῖς, ὠρχεῖτο πρὸς τὸν Διονύσιον. It is plain from this paſſage, that it was a cuſtom in Sicily, to worſhip the Nymphs within doors, and to dance round their images. Therefore, as Daphnis is ſuppoſed to be a Sicilian ſhepherd, we muſt underſtand the Poet to allude to this Sicilian ſacrifice.

Cum luſtrabimus agros.] This plainly alludes to the Ambarvalia, a ſacrifice to Ceres, which he deſcribes in the firſt Georgick, ver. 338. In this ſolemnity, he tells us himſelf, that they ſung, and danced ſatyrical dances.

" Det motus in compoſitos et car-
" mina dicat."

76. *Dum juga montis aper, &c.*] There is a ſimilar paſſage in the firſt Aeneid, where Aeneas profeſſes his gratitude to Dido in almoſt the ſame words;

" In freta dum fluvii current, dum
" montibus umbrae

So long as the bees ſhall feed on the thyme, ſo long as the cicadae ſhall feed on the dew, thy honour, and thy name, and praiſes ſhall endure for ever.

Dumque thymo paſcentur apes, dum rore cicadae,
Semper honos, nomenque tuum, laudeſque manebunt.

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" Luſtrabunt convexa, polus dum
" ſidera paſcet,
" Semper honos, nomenque tuum,
" laedeſque manebunt."

It is eaſy to obſerve, with what propriety the Poet expreſſes the ſame ſentiment under different characters. Aeneas, being a great perſonage, declares his gratitude ſhall laſt as long as the rivers run into the ſea, the ſhadows circle round the tops of the mountains, and the ſky ſupplies food to the ſtars. Theſe expreſſions ſuit very well with a perſon in high life, who may be ſuppoſed to underſtand philoſophy. But the ſimple ſhepherd hardly knows what courſe the rivers take; and therefore keeps within the ſphere of his own knowledge, and talks of the fiſhes loving the rivers, the wild boars the mountains, the bees the thyme, and the *cicadae* the dew. Theſe expreſſions are all within the compaſs of a ſhepherd's knowledge: this is truly paſtoral ſimplicity.

Ariſtotle ſays the wild boars live in buſhy, craggy, narrow, ſhady places; Αἱ δὲ ὗες αἱ ἄγριαι τοῦ χειμῶνος ἀρχομένου ἀχεύονλι, τίκτουσι δὲ τοῦ ἔαρος· ἀποχωροῦσαι εἰς τοὺς δυσβατωτάτους τόπους, καὶ ἀπόκρημνους μάλιστα, καὶ φαραγγώδεις, καὶ συσκίους. Homer, in the twelfth Iliad, repreſents the mountains as habitations for wild boars;

Ἐκ δὲ τὼ αἴξαντε, πυλάων πρόσθε μαχέσθην,
Ἀγροτέροισι σύεσσιν ἐοικότες, τώ τ' ἐν ὄρεσσιν
Ἀνδρῶν ἠδὲ κυνῶν δέχαλαι κολοσυρτὰ ἰόντα.

Philips has imitated this paſſage;

" While mallow kids, and endive
" lambs purſue;
" While bees love thyme, and lo-
" cuſts ſip the dew;
" While birds delight in woods their
" notes to ſtrain,
" Thy name and ſweet memorial
" ſhall remain."

77 *Dumque thymo paſcentur apes.*] Thyme has always been eſteemed, as the beſt food for bees. See the note on ver. 112. of the fourth Georgick.

Rore cicadae.] Ariſtotle ſays, that the *cicada* has no mouth, but thruſts out a trunk like a tongue, whereby it ſucks in the dew; Ὁ δὲ τέττιξ μόνον τῶν τοιούτων, καὶ τῶν ἄλλων δὲ ζώων στόμα οὐκ ἔχει, ἀλλ' οἷον τοῖς ἐμπροσθοκέντροις τὸ γλωττοειδὲς, μακρόν καὶ συμφυὲς, καὶ ἀδιάσχιστον, δι' οὗ τῇ δρόσῳ τρέφεται μόνον. Thus alſo Theocritus, in the fourth Idyllium;

—— Μὴ πρώκας σιτίζεται, ὥσπερ ὁ τέττιξ;

" Does ſhe, like inſects, *feed upon*
" *the dew?*" CREECH.

79. *Bacchi*

Ut Baccho Cererique, tibi ſic vota quotannis
Agricolae facient: damnabis tu quoque votis.

To thee ſhall the huſbandmen offer annual vows, as to Bacchus and Ceres: thou alſo ſhalt judge them by their vows.

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79. *Baccho Cererique.*] Bacchus and Ceres were frequently worſhipped together. See the note on ver. 7, and 344. of the firſt Georgick. Perhaps the Poet might not allude, in this place, to the joint worſhip of Bacchus and Ceres; but mean, that as Bacchus was worſhipped on account of the vintage, and Ceres on account of the harveſt, which are the two principal cares of a huſbandman; ſo Daphnis, or Julius Caeſar, ſhould be no leſs invoked in the country, than thoſe two great deities. In like manner, at the beginning of the Georgicks, he prays Auguſtus, a new deity, to preſide over huſbandry;

" Ignaroſque viae mecum *miſeratus agreſtes*
" Ingredere et votis jam nunc aſſu-eſce vocari."

80. *Damnabis tu quoque votis.*] Servius underſtands theſe words to mean, that when Daphnis, as a god, ſhall begin to beſtow bleſſings upon men, he will oblige them to perform the vows, by which they have obtained thoſe bleſſings. La Cerda thinks we ſhould read *voti* inſtead of *votis*, which he takes to be better Latin. In confirmation of this opinion, he quotes three paſſages from Livy, one in the fifth book, " Furere civitatem, quae " *damnata voti*;" another in the tenth, " Bis ejuſdem *voti damnata* " republica in religionem venit;" the third in the twenty-ſeventh; " *Damnarenturque votorum*, quae " pro ipſis ſuſcepiſſent." But however, he thinks the common reading may be defended by a paſſage in the fourth book of Siſenna; " Quo " *voto damnati*, foetum omnem " dicuntur ejus anni ſtatim conſe-" craſſe." Heinſius, according to Burman, ſays he was once of opinion, that it ought to be *voti*; but he concludes, that nothing ought to be altered, in contradiction to all the ancient manuſcripts; eſpecially as we find *voto damnati* in Siſenna, and " Omnium mortalium opera " *mortalitate damnata* ſunt" in Seneca. Ruaeus gives a good explication of the ſenſe of this paſſage: " He who makes a vow, deſires " ſomething from God, and pro-" miſes ſomething to him at the " ſame time. If God grants his " requeſt, then he, who makes the " vow, is in a manner *judged*, and " obliged to perform his promiſe. " Thus God is ſaid *damnare votis* " or *voti*, when he grants the re-" queſt, and ſo obliges the perſon " to perform what he had pro-" miſed." He alſo quotes a paſſage from the third Decad of Livy, which is full to this purpoſe; " Deos, Deaſque precabantur, ut " illis fauſtum iter felixque pugna " eſſet: et *damnarentur* ipſi *voto-*" *rum*, quae pro iis ſuſcepiſſent." He refers alſo to ver. 237. of the

MOP. *What can I give you, what preſents, in return for ſuch a ſong?* MOP. Quae tibi, quae tali reddam pro carmine dona?

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fifth Aeneid, where *voti reus* is uſed in the ſame ſenſe. Erythraeus juſtly cenſures Nonius and Agretius, for interpreting *damnabis*, *liberabis*; and affirms, that, on the contrary, it ſignifies *obligabis*. He obſerves, that this expreſſion plainly declares Daphnis to be really a god; for he will not only have vows made to him by the huſbandmen, but he will ſhew himſelf to be a god, by granting their petitions, and thereby holding them to the performance of their vows. De Marolles tranſlates it, *Thou ſhalt oblige them by benefits to ſerve thee*; "Et par les "biens faits tu les obligeras à te "ſervir." Catrou tranſlates it, *You ſhall have a right to exact the accompliſhment of their vows*; "Vous "ſerez en droit d'en exiger l'ac-"compliſſement." This learned Critick finds ſomething even here, to confirm his ſyſtem. He ſays that *tu quoque* ſignifies *even you*; and that theſe words expreſs a ſurprize, that even a ſhepherd ſhould receive the vows of mortals. But ſurely this is ſtraining very hard for a confirmation. For does not *tu quoque*, in this place, ſignify the very ſame with *Te quoque magna Pales* at the beginning of the third Georgick? Could any one in his ſenſes imagine, that the Poet means, in that place, any ſurprize that Pales ſhould be celebrated, when he calls her *magna* at the ſame time. The learned Father himſelf has no ſuch imagination, when he tranſlates that Georgick. W. L. tranſlates it,

"Yea thou their vowes ſhalt *binde*
"*them to defray.*"

Lord Lauderdale does not ſeem to have taken the right ſenſe of the words in queſtion;

"So may'ſt thou awe us with thy
"power divine,
"And make oblations on thy al-
"tars ſhine."

Dryden tranſlates it literally;

"Such annual honours ſhall be
"giv'n, and thou
"Shalt hear, and ſhalt *condemn* thy
"ſuppliants *to their vow.*"

The laſt line, I believe, would be better thus,

Shalt hear, and bind *thy ſuppliants* to their vow.

Dr Trapp tranſlates it,

"Thou too ſhalt be invok'd, and
"hear our pray'rs."

"*Damnabis, ſays he*, for *obligabis*.
"You ſhall oblige your votaries by
"their vows, *i. e.* to the perform-
"ance of their vows, *i. e.* you ſhall
"hear their prayers."

81. *Quae tibi, &c.*] Menalcas had extolled the ſweetneſs of Mopſus's ſong, comparing it to the delight which reſt gives to the weary, and freſh water to the thirſty. Now Mopſus returns the compliment, and compares the verſes of Menalcas to the gentle ſouthern breezes, the murmuring

Nam neque me tantum venientis ſibilus Auſtri,
Nec percuſſa juvant fluctu tam litora nec quae
Saxoſas inter decurrunt flumina valles.
MEN. Hac te nos fragili donabimus ante cicuta.
Haec nos: Formoſum Corydon ardebat Alexim:

for neither do the whiſpers of the riſing South, nor the gentle daſhing of the waves delight ſo much, nor rivers running among the rocky vallies.
MEN. *But firſt I will make you a preſent of this reed. This taught me to ſing* Formoſum Corydon ardebat Alexim:

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murmuring of the waves againſt the ſhoar, and the fall of waters among rocks.

82. *Venientis ſibilus Auſtri.*] He compares the ſong of his friend, not to the ſtrong blaſts of the South; but to the gentle gales, when it is beginning to riſe.

83. *Nec percuſſa juvant, &c.*] In like manner we muſt underſtand theſe words to mean the gentle daſhing and murmuring of the waves againſt the ſhoar, and not the roaring of the billows in a ſtorm.

84. *Saxoſas inter, &c.*] Theocritus, in his firſt Idyllium, compares the ſweetneſs of a ſong to waters falling down from a high rock;

Ἄδιον, ὦ ποιμὰν, τὸ τεὸν μέλος, ἢ τὸ καλαχὲς
Τᾶν ἀπὸ τᾶς πέτρας καταλείβεται ὑψόθεν ὕδωρ.

"And ſweeter notes thy pipe, dear
"ſhepherd fill,
"Than murmuring ſprings that
"rowl from yonder hill."
CREECH.

85. *Hac te nos fragili, &c.*] In the preceding paragraph, Mopſus declares himſelf at a loſs for a preſent worthy of his friend's acceptance: but Menalcas prevents him, and deſires his acceptance of the pipe, to which he had ſung the ſecond and third Eclogue.

Donabimus.] Some read *donavimus*, which is not countenanced by any manuſcript of note.

86. *Haec nos, &c.*] Virgil ſeems pretty plainly to intimate, that he means himſelf under the name of Menalcas, by repreſenting that ſhepherd as the author of the Alexis and the Palaemon. It is evident, from this paſſage that thoſe two Eclogues were written before the preſent; becauſe they are here expreſsly mentioned. And, as the Poet does not give the leaſt hint here of his having compoſed any other, it ſeems probable, that theſe were the three firſt Eclogues which our author compoſed. Many Criticks are of opinion that the Tityrus was not really the firſt, notwithſtanding the place which is given it in all the editions. We may therefore venture to ſay that theſe three were written before it. The Tityrus was certainly written in the year of Rome 713, when the lands were divided among the ſoldiers: and the Pollio was compoſed in 714, when Pollio was Conſul. We muſt therefore endeavour to fix ſome time before 713, for the writing of the other three Eclogues. It ſeems probable, that the Daphnis was written in 712, when divine honours were

this alſo taught me Cujum pecus, an Meliboei. Haec eadem docuit, Cujum pecus, an Meliboei.

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given to Julius Caeſar; and before the battle of Philippi, which was fought at the latter end of that year. For the Roman affairs being at that time in a very unſettled ſtate, the Poet would not venture to celebrate the *apotheoſis* of Julius Caeſar openly; but choſe to do it under the feigned character of a Sicilian ſhepherd. As for the Palaemon, it ſeems to have been dedicated to Pollio, or at leaſt written under his protection, as he is the only perſon therein celebrated. We muſt therefore ſeek for ſome period of time, when Pollio was powerful in thoſe parts. We find, by comparing the ſeveral hiſtorians of thoſe times, that this great man was a conſtant companion of Julius Caeſar, during the civil wars between him and Pompey. We read that he was preſent, at the very beginning of that war, when Caeſar paſſed the Rubicon. We find him alſo in the ſame company, at the battle of Pharſalia, and in Africa. Dio tells us, that, when Caeſar returned from the Spaniſh war, Pollio was left in Spain, with the command of an army, which he did not quit till after the death of Caeſar. Since therefore we find, that Pollio was engaged abroad, from the breaking out of the Civil War to the death of Caeſar, which was in March, 710, it is moſt probable, that the Eclogue in queſtion was written between that time and the year 712. The year 711 began with the march of the new Conſuls, Panſa and Hirtius, in conjunction with young Caeſar, as Auguſtus was then called, to relieve Decimus Brutus, who was then beſieged in Modena by Mark Anthony. After the raiſing of this ſiege, Auguſtus marched to Rome, where he procured himſelf to be choſen Conſul, about the latter end of Auguſt, and Anthony towards the Alps, when he was joined by the army of Lepidus. We may gather from Appian, that Pollio was at the head of two legions, when Anthony marched againſt D. Brutus; that the Senate wrote to him to war againſt Anthony, when he retreated towards the Alps; that Auguſtus wrote to him, to join with them, after the reconciliation between him and Anthony was begun; and that accordingly Pollio joined Anthony ſoon after with his two legions, and brought over Plancus alſo to join him with three more. Theſe affairs were tranſacted in the Ciſalpine Gaul, in which Mantua was ſituated, and about the end of the year 711. At this time therefore, when Pollio was ſo conſiderable in thoſe parts, we may reaſonably ſuppoſe, that the third Eclogue was written, in which he, and he alone, is celebrated. As for the Alexis, it is very difficult to ſay when that was written, as there is no alluſion in it to any publick tranſaction. It ſeems to have been written before the Palaemon, by it's being placed firſt, in the paſſage under conſideration. Perhaps it was publiſhed before the death

Mop. At tu ſume pedum, quod me, cum ſaepe rogaret,
Non tulit Antigenes, et erat tum dignus amari,
Formoſum paribus nodis atque aere, Menalca.

Mop. But you muſt accept, my Menalcas, of this crook, remarkable for it's even joints, and adorned with braſs: Antigenes often deſired to have it, but could not obtain it, though he was then worthy to be beloved.

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death of Julius Caeſar, and approved by him; for the Poet has hinted already, in this Eclogue, that he was favoured by Caeſar, *amavit nos quoque Daphnis.*

88. *At tu ſume pedum, &c.*] Mopſus at laſt inſiſts upon his friend's acceptance of a ſhepherd's crook, the value of which he ſets forth, by telling him, that another had earneſtly deſired it in vain, and by deſcribing the beauty of the crook itſelf.

Pedum is the ſhepherd's crook; a ſtaff with a hook at the end, by which they catch the ſheep by their legs. The beauty of this crook ſeems to have conſiſted in the evenneſs of it's joints, and in it's being adorned with brazen rings. In like manner the goat-herd makes a preſent of a crook, in the Θαλύσια of Theocritus;

——ὁ δ' αἰπόλος ἀδὺ γελάσσας,
Τάν τοι, ἔφα κορύναν δωρήσομοι οὔντεκεν ἐσσὶ
Πᾶν ἐπ' ἀλαθείᾳ πεπλασμένον ἐκ Διὸς ἔμεν.

ECLOGA SEXTA,

SILENUS.

PRIMA Syracoſio dignata eſt ludere verſu

My muſe firſt of all ſtooped to the Sicilian ſtrain,

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1. *Prima Syracoſio, &c.*] "The young ſhepherds, Chromis and Mnaſylus, having been often promiſed a ſong by Silenus, chance to catch him aſleep in this Eclogue; where they bind him hand and foot, and then claim his promiſe. Silenus finding they would be put off no longer, begins his ſong; in which he deſcribes the formation of the univerſe, and the original of animals, according to the Epicurean Philoſophy; and then runs through the moſt ſurprizing tranſformations which have happened in Nature ſince her birth. This Eclogue was deſigned as a compliment

nor was ſhe aſhamed to dwell in the woods. Noſtra, nec erubuit ſylvas habitare, Thalia.

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" plement to Syro the Epicurean, " who inſtructed Virgil and Varus " in the principles of that Philoſo- " phy. Silenus acts as tutor, " Chromis and Mnaſylus as the " two pupils." Lord ROSCOMMON.

Some give this Eclogue the title of *Metamorphoſis*, others of *Theologia*, and others of *Varus:* in many of the old manuſcripts, it is *Faunorum, Satyrorum, Silenorum, delectatio:* the common title is *Silenus.*

The Poet, by way of introduction to this Eclogue, tells us, that he was the firſt that attempted to write in imitation of Theocritus; that he had once attempted heroic poetry, but Apollo reproved him, and adviſed him to tend his ſheep.

Prima.] It is here uſed adverbially for *primo.* See the note on ver. 12. of the firſt Georgick.

Some underſtand by this word *prima*, that this was the firſt Eclogue that Virgil compoſed; but, as Ruaeus juſtly obſerves, theſe very words, *Prima Syracoſio dignata eſt ludere verſu*, prove that this was not the firſt Eclogue: for, as he here tells us, that he was the firſt who imitated Theocritus, it is plain that he had imitated him before the writing of this Eclogue.

" It is not from this verſe, that I " conjecture, that this Eclogue " ought to precede that of Tity- " rus. It is for another reaſon, " that I am going to produce. It " is true, that the author of the " life of Virgil ſeems here to con- " tradict himſelf. He affirms, in " one place, that the Tityrus was " the firſt Eclogue which the Poet " compoſed. *It appears*, ſays he, " *that Virgil had not compoſed any* " *Eclogue before the Tityrus, from* " *the fourth Georgick*; where he " diſtinguiſhes his Bucolicks by the " Eclogue of Tityrus,

" *Tityre te patulae cecini ſub tegmine fagi.*

" He adds beſides, that the Poet " ſpent three years in compoſing his " Bucolicks, *Bucolica triennio perfecit.* That is, if one can be- " lieve it, that Virgil began his " firſt Eclogue about the year of " Rome 713, and finiſhed the laſt " after the year 715. The ſame " author alſo relates, that the Si- " lenus was recited by Cytheris, " before a full audience, in the pre- " ſence of Cicero. This laſt fact " cannot poſſibly be true, ſuppoſing " the Tityrus was Virgil's firſt " performance in this kind. Cicero " was dead, when our Poet com- " poſed the Tityrus. In ſo mani- " feſt a contradiction, I incline to " the ſide of the ſtory of Cytheris, " which is atteſted alſo by Servius. " As for the conjecture formed by " the writer of Virgil's life, that " the Tityrus was his firſt Eclogue, " it is grounded upon a very fri- " volous argument. The quota- " tion from the fourth Georgick, " which is the only ſupport of it, " proves only, that Virgil, in the " edition of his Bucolicks, had " placed

Cum canerem reges et praelia, Cynthius aurem
Vellit, et admonuit: Paſtorem, Tityre, pingues
Paſcere oportet oves, deductum dicere carmen.
Nunc ego, namque ſuper tibi erunt qui dicere laudes,

When I ſung of kings and wars, Apollo plucked me by the ear and admoniſhed me; it becomes a ſhepherd, Tityrus, to feed his fat ſheep, and to ſpin out meaner verſes.

Now, O Varus, will I exerciſe my rural Muſe with a ſlender reed,

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" placed the Tityrus in the front. " It is ſaid alſo, that Virgil made all " his Eclogues in three years. " Therefore Cicero could not hear " any one of them. But, in the " original, it is *perfecit*, that is, he " perfected them, he made them " fit to appear. Thus this Eclogue " might have been prior to the Ti- " tyrus, and Cytheris might have " recited it in the preſence of Ci- " cero." CATROU.

That the Tityrus was not the firſt of our author's Eclogues, ſeems highly probable: but at the ſame time, it is no leſs probable, that the Silenus was not written before it. In the ninth Eclogue the Poet promiſes to exalt Varus to the ſkies, which he has not performed any where but in this Eclogue. The ninth Eclogue was written after the Tityrus; and therefore the Silenus was poſterior to them both.

Syracoſio.] Theocritus was of Syracuſe, a famous city of Sicily. Virgil therefore, writing Bucolicks, in imitation of that author, calls them Syracuſian or Sicilian verſe.

Dignata eſt.] The Roman Poets before Virgil had treated of higher ſubjects: therefore he was the firſt, who condeſcended to deſcribe the low characters of ſhepherds.

Ludere verſu.] Thus in the firſt Eclogue;

" *Ludere* quae vellem calamo per- " miſit agreſti;"

and in the fourth Georgick,

" Carmina qui *luſi* paſtorum."

2. *Thalia.*] Thalia was one of the nine Muſes. Her name ſeems to be put here for Muſe in general.

3. *Cum canerem reges, &c.*] It is ſaid that Virgil once attempted to deſcribe the actions of the Alban kings; but that, being deterred by the harſhneſs of their names, he deſiſted, and applied himſelf to the writing of Bucolicks.

Cynthius.] Cynthus is the name of a mountain of Delos, where Apollo and Diana were born; whence they are called Cynthius and Cynthia.

4. *Pingues paſcere.*] Servius ſays, theſe words are put figuratively, for *paſcere ut pingueſcant.*

5. *Deductum dicere carmen.*] A metaphor taken from wool, which is ſpun thinner.

6. *Nunc ego, &c.*] In the following verſes, the Poet makes a dedication of this Eclogue to Varus.

Servius tells us, that the Varus here intended had overcome the Germans, and thereby gained much glory and wealth. He adds, that ſome are of opinion, that it was the Varus, who was ſlain in Germany with

for you will have many to celebrate your praiſes, Vare, tuas cupiant, et triſtia condere bella,

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with three legions, and loſt the ſtandards, which were afterwards recovered by Germanicus the ſon of Druſus: that others will have it, that, when Aſinius Pollio was overthrown, Alfenus Varus was made lieutenant-general in his room by Auguſtus, that he preſided over the province beyond the Po, and took care, that Virgil's lands, which had been reſtored to him, ſhould not be taken away again by the ſoldiers. As for the Varus, who gained ſo much glory and wealth by overcoming the Germans, there ſeems to be a profound ſilence concerning him among the hiſtorians. Caeſar indeed, in his eighth book *de bello Gallico*, mentions one Quintus Atius Varus, who was prefect of the horſe under Caius Fabius in Caeſar's army, and did good ſervice againſt Dumnacus. Caeſar gives him the character of a man of ſingular courage and conduct. It ſeems to be the ſame Varus, that Caeſar mentions again, in his third book *de bello Civili*, under the name of Quintus Varus. He was then prefect of the horſe under Cneius Domitius in Macedon; where he fell into an ambuſh, that was laid for him by Scipio. Varus defended himſelf bravely, repulſed the enemy, killed about eighty of them, and retreated to the camp, with the loſs only of two men. This Varus, might probably have attended Caeſar in his expedition into Germany; but whatſoever glory he might gain there, it is certain, that neither Caeſar, nor any of his officers gained any wealth in that country. This German ſtory of Servius muſt therefore be a miſtake; for there had been no other expedition againſt the Germans, when Virgil wrote the Eclogue under conſideration. As for the Varus, who was ſlain in Germany, he is well known in hiſtory by that misfortune. His name was Publius Quintilius Varus. He was Conſul in the year of Rome 741, together with Tiberius; and periſhed, with his army, in Germany, in 762. Dio tells us, that after he had been governour of Syria, he was ſent, in the ſame quality, into Germany, where he attempted to rule, as over a conquered nation, and to fleece the people of their money, which they were reſolved not to bear. But finding, that the Romans were ſtrong about the Rhine, they contrived to circumvent Varus, and draw him farther up into the country. They pretended to live in peace and friendſhip with him, and made him believe, they were ſo perfectly obedient to him, that there was no occaſion for many ſoldiers to keep them under. There were two of their chiefs among the conſpirators, Arminius and Segemerus, who were perpetually with Varus, and greatly in his confidence. They perſuaded him to diſperſe his ſoldiers in ſeveral diſtant garriſons, where they pretended the weakneſs of the places, or danger of robbers required them. Having thus weakened

Agreſtem tenui meditabor arundine Muſam. *and to record your dreadful wars.*

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ened his army, they raiſed a report of an inſurrection in ſome diſtant parts of Germany; which drew Varus to march that way, with what forces he had about him, incumbered at the ſame time with many carriages, and women, and boys, thinking himſelf ſafe in a country ſubject to his command. Theſe chiefs contrived to ſtay behind, under pretence of gathering auxiliaries to join him. But inſtead of this, they killed the Romans, who were diſperſed among them, and drew their own forces together, which had been privately made ready, and aſſaulted Varus, as he was marching through a mountainous country, intangled with woods, when the ſoldiers were fatigued with cutting down great trees, and making bridges. A great ſtorm of wind and rain happening at the ſame time, the Romans were hardly able to ſtand upon the unequal, ſlippery ground: whilſt the Germans, being acquainted with the by-paths, wounded them at a diſtance, and then engaged them hand to hand. In this manner they ſkirmiſhed for two or three days, when the Romans were quite born down, with fatigue and wounds. In this diſtreſſed condition, Varus, and other principal officers, fearing they ſhould be either ſlain or taken priſoners, choſe to fall upon their own ſwords. When Auguſtus heard the news, he is ſaid to have rent his garments, and uſed other expreſſions of the higheſt grief. Suetonius alſo mentions this misfortune of Varus, and ſays, that three legions, with the general, lieutenant-generals, and all the auxiliaries were loſt: that when the news came, Auguſtus appointed a guard, to watch all night in the city, for fear of tumults: that he vowed great ſports to Jupiter, if he would reſtore the decaying ſtate of the commonwealth: that he let his hair and beard grow for ſeveral months, in the mean time frequently knocking his head againſt the doors, and crying out, Reſtore the legions, Varus: "Quinctili Vare, legiones redde." Velleius Paterculus, who lived about the time of this misfortune, gives this character of Quintilius Varus: that he was of a family, rather illuſtrious than noble; of a mild and quiet temper, indolent both in body and mind, more accuſtomed to the inactivity of a camp, than to the fatigues of war; ſo far from a contempt of money, that when he was appointed governor of Syria, he went poor into a rich province; and came away rich, leaving the country poor: that, when he went into Germany, he behaved, as if thoſe ſtubborn people were to be ſubdued by laws inſtead of arms: that, being circumvented by the Germans, he ſhewed more ſkill in dying than in fighting; and ſo killed himſelf, as his father and grandfather had done before him. The ſame author mentions another Quintilius Varus, who fought againſt Caeſar at Philippi, and when the

battle

I do not ſing without being commanded: but if any one ſhall read, Non injuſſa cano: ſi quis tamen haec quoque, ſi quis

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battle was loſt, ſlew himſelf. This was probably the father of the Varus, of whom we have been ſpeaking, and to whom Virgil is generally ſuppoſed to have dedicated this Eclogue. But notwithſtanding the concurrent opinion of the moſt learned Criticks has given the honour to him; ſome material objections may be formed againſt their determination. The diviſion of the lands was made in the year of Rome 713, when Virgil made uſe of the intereſt of his friend Varus with Caeſar, to obtain the reſtitution of his eſtate; and we are told, that Varus was then in the higheſt degree of eſteem and favour with Caeſar. It may ſeem ſtrange therefore, that this great favourite was not advanced to the Conſulate till near thirty years afterwards. Another objection may be made to the age of Quintilius Varus. He is ſaid to have ſtudied philoſophy together with Virgil. He muſt therefore probably be about the ſame age; and indeed he could not be much younger, to deſerve to have his wars celebrated, *et triſtia condere bella:* for Virgil was but in his thirtieth year, when the lands were divided. Now, if he was of the ſame age with Virgil, he muſt have been near eighty, when he killed himſelf in Germany; an age too great for the command of a newly conquered province, where the people were known to be very robuſt, and inclinable to rebel. Beſides, the hiſtorians would hardly have paſſed over in ſilence the remarkable circumſtance of his killing himſelf at ſo great an age. A third objection ariſes from the character given of Quintilius Varus, by Velleius. It is hard to imagine, that a man ſo mild, quiet, indolent, and unactive by nature, could be celebrated by Virgil as a great warrior, whoſe brave actions were ſufficient to employ many pens in praiſe of them. The third perſon mentioned by Servius is Publius Alfenus Varus. This man was bred a taylor, as we find in Horace;

" —— Alfenus vafer, omni
" Abjecto inſtrumento artis, clauſaque taberna
" *Sutor erat.*"

Having good natural parts, he applied himſelf to the ſtudy of the Law, and became very eminent in that profeſſion; and was choſen Conſul in 755. Aulus Gellius ſays he was a Lawyer, the diſciple of Servius Sulpicius, and curious in antiquities. He ſpeaks of ſome books of his writing: but there is not the leaſt mention any where, of his having ever applied himſelf to arms. Beſides, as he did not come to be Conſul, till forty years after this Eclogue was written, it is not probable, that he was at that time a man of ſuch intereſt, as to obtain the preſervation of Mantua. As for his ſucceeding Pollio, in a military

Captus amore leget, te noſtrae, Vare, myricae, 10 *if any one ſhall be pleaſed with theſe verſes; thee, O Varus, our tamariſks,*

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tary command, and his preſiding over the province beyond the Po; they are mere dreams of Servius, or of ſome idle ſcribe, who has ſtuck his own fictions into the writings of that celebrated Commentator. There is one perſon more, who is thought to be the Varus intended, Quintilius Cremonenſis, who is ſaid, by Euſebius in his Chronicle, to have been intimate with Virgil and Horace, and to have died in the firſt year of the 189th Olympiad, which anſwers to the year of Rome 730: "Olymp. CLXXXIX. 1. Quintilius Cremonenſis Virgilii et Horatii familiaris moritur." Horace, in his Art of Poetry, ſpeaks of him as a judicious and candid Critick;

"Quintilio ſi quid recitares; Corrige, ſodes,
"Hoc, aiebat, et hoc: melius te poſſe negares
"Bis terque expertum fruſtra; delere jubebat,
"Et male tornatos incudi reddere verſus.
"Si defendere delictum, quam vertere, malles;
"Nullum ultra verbum, aut operam inſumebat inanem,
"Quin ſine rivali teque et tua ſolus amares."

Quintilius, if his advice were aſk'd,
Would freely tell you what you ſhould correct,
Or, if you could not, bid you blot it out,
And with more care ſupply the vacancy;
But if he found you fond, and obſtinate,
And apter to defend than mend your faults,
With ſilence leave you to admire yourſelf,
And without rival hug your darling book. Lord ROSCOMMON.

It is to the ſame perſon, that the eighteenth Ode of the firſt book is commonly ſuppoſed to be addreſſed, the inſcription being *ad Quintilium Varum:* though ſome will have that inſcription to be falſe, and it is ſaid to be wanting in moſt manuſcripts. But the twenty-fourth Ode is without doubt compoſed on the death of this perſon. It is addreſſed to Virgil, as to his particular friend, and Quintilius is there celebrated, as having been a man of exemplary modeſty, fidelity, and truth:

"Ergo Quintilium perpetuus ſopor
"Urget? Cui pudor, et juſtitiae ſoror
"Incorrupta fides, nudaque veritas,
"Quando ullum inveniet parem?
"Multis ille bonis flebilis occidit:
"Nulli flebilior, quam tibi, Virgili.
"Tu fruſtra pius, heu, non ita creditum
"Poſcis Quintilium deos."

Ruaeus

Te nemus omne canet: nec Phoebo gratior ulla eſt,
Quam ſibi quae Vari praeſcripſit pagina nomen.
Pergite, Pierides, Chromis et Mnaſilus in antro

the every grove ſhall ſing: nor is any page more pleaſing to Phoebus, than that which bears the name of Varus in it's front. Proceed, ye Muſes: The young Chromis and Mnaſilus

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Ruaeus affirms, that the adding of the ſurname of Varus to this Quintilius Cremonenſis, is a mere fiction of the Grammarians, and not countenanced by any ancient author. But whether his ſurname was Varus or not, it does not appear, from any thing that has been ſaid of him, that he ever ſhone in war: nay we may conclude that he did not; ſince Horace, in the Ode on his death, has not ſaid a word of his military glory. Having now inquired into the character of all thoſe, who have been ſuppoſed to be the Varus here intended, I cannot help being of opinion, that it is Quintus Atius Varus, mentioned before, who ſerved under Julius Caeſar, with ſuch reputation, in the Gallic war, and adhered to him in the civil war; unleſs any one will ſhew, that he died before the time of writing this Eclogue, a fact, which I have not been able to diſcover.

7. *Et triſtia condere bella.*] Some Commentators have fancied that this epithet *triſtia* alludes to the fatal war in which Quintilius Varus periſhed. But, as has been already obſerved, it was not any war at all; for he vainly attempted to govern the Germans by laws, and not by arms: and as for the action in which he fell, it did not deſerve the name of a battle, being a mere ſlaughter. Beſides this action, ſuch as it was, happened ſeveral years after the death of Virgil.

8. *Agreſtem tenui, &c.*] See the notes on ver. 2. of the ſecond Eclogue.

9. *Si quis tamen, &c.*] "Though "Apollo has deterred me from de- "ſcribing your actions in heroic "verſe: yet if any one ſhall read "theſe Bucolicks, he ſhall find "your name ſcattered in the woods, "or paſtoral writings: and it is "thus ſcattered every where, be- "cauſe I know, that no writings "are more pleaſing to Phoebus, "than thoſe which have your name "prefixed. And indeed the ninth "Eclogue makes frequent mention "of Varus." RUAEUS.

13. *Pergite Pierides, &c.*] The Poet now proceeds to the ſubject of his Eclogue, and relates how two ſhepherds, or perhaps ſatyrs, with a nymph, found Silenus aſleep, and bound him, to obtain a ſong, which he had often promiſed, and as often deceived them.

Servius tells us, that "Virgil "here deſigns to ſet forth the Epicu- "rean Philoſophy, which both "Virgil and Varus had learned un- "der Siro; and that he introduces "Siro ſpeaking, as it were under "the perſon of Silenus. By Chro- "mis and Mnaſylus, he means "himſelf and Varus; to whom "he adds a girl, to ſhew the "full Epicurean doctrine, which "teaches, that nothing is perfect "without pleaſure." In the life of Virgil alſo, which is aſcribed to Donatus,

Silenum pueri ſomno videre jacentem, *ſaw Silenus lying aſleep in a cave,*

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natus, it is ſaid that he and Varus were diſciples of this Syro; "Audivit a Syrone praecepta Epicuri, "cujus doctrinae ſocium habuit "Varum." Catrou endeavours to confirm this ſtory by a quotation from the *Catalecta*, aſcribed to Virgil. This little piece is intituled *Ad villam Scironis*, and runs thus;

"Villula, quae Scironis eras, et
"pauper agelle,
"Verum illi domino tu quoque
"divitiae:
"Me tibi, et hos una mecum, quos
"ſemper amavi,
"Si quid de patria triſtius au-
"diero,
"Commendo, in primiſque pa-
"trem: tu nunc eris illi,
"Mantua quod fuerat, quodque
"Cremona prius."

"Virgil, *ſays Catrou*, when he "was afraid his family would be "turned out of their eſtate at An-"des, endeavoured to find a re-"treat for his parents. He caſt his "eyes upon a farm, that Syro "had in the country; and there-"upon made an Epigram, the La-"tin and elegance of which diſ-"cover the hand of Virgil." Indeed the Commentators are ſo well agreed about this ſtory of Syro, that it may ſeem preſumptuous to doubt of it. That there was an Epicurean philoſopher of that name, in Virgil's time, is certain: Cicero, in an Epiſtle to Trebianus, mentions him with reſpect, as his friend; "Haec praedicatio tua mihi valde "grata eſt, eaque te uti facile pa-"tiar, cum apud alios, tum me-"hercule apud *Syronem noſtrum* "*amicum*. Quae enim facimus, ea "prudentiſſimo cuique maxime "probata eſſe volumus." The ſame author, at the latter end of his ſecond book *de Finibus*, ſpeaks of him as a very good and learned man; "Credo Syronem dicis et "Polydemum, cum optimos viros, "tum doctiſſimos homines." I will not therefore attempt to contradict this received ſtory, that Virgil had ſtudied the Epicurean philoſophy under this Syro. But I do not believe, that the Varus, to whom this Eclogue was dedicated, ſtudied under him at the ſame time. Varus was probably at that time in Gaul, with Julius Caeſar. But, not to inſiſt any longer on that argument, I cannot be perſuaded, that Virgil would repreſent this excellent perſon in ſuch a condition, as Silenus is here placed before us; drunk, and aſleep; and this not once by accident; for it was his conſtant cuſtom, *ut ſemper*; his garland tumbled off his head, and a heavy flaggon, battered with often falling, hanging up near him. Such a deſcription of an Epicurean philoſopher might have been made by an enemy of that ſect: but the Epicureans themſelves diſclaimed ſuch debaucheries. Virgil therefore, who, at leaſt in his younger days, favoured the Epicurean doctrines, cannot be imagined to deſcribe the learned

Syro

having his veins diſtended, as uſual, with the wine of the preceding day.

Inflatum heſterno venas, ut ſemper, Iaccho. 15

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Syro in a manner ſo contrary to the avowed principles of Epicurus. As for the Epigram quoted by Catrou; ſuppoſing it to be written by Virgil, which the moſt learned Criticks deny; it ſeems rather to prove, that Silenus is not intended to repreſent Syro. The philoſopher is there repreſented as having lived in a ſmall houſe; with a poor bit of land, not ſufficient to tempt the avarice of the ſoldiers; and yet to have thought himſelf rich in the poſſeſſion of it. This does not agree with the character of a man, who indulged himſelf in daily riots and debaucheries. It is abundantly more probable, that Virgil did not intend to repreſent any perſon whatſoever under the character of Silenus: but that he rather alluded to an old fable, which Servius has related from Theopompus: "This ſtory of Silenus is not "feigned by Virgil; but taken "from Theopompus. He relates, "that Silenus being dead drunk "was ſeized by ſome ſhepherds of "king Midas and bound; that "afterwards, his bands ſlipping off "ſpontaneouſly, he anſwered ſeve-"ral queſtions of Midas concern-"ing Natural Philoſophy and An-"tiquity." Aelian alſo, in the eighteenth chapter of the third book, quotes this conference of Midas with Silenus from Theopompus. Ovid, in the eleventh book of the Metamorphoſes, mentions Bacchus having loſt his tutor Silenus, who was taken drunk by ſome Phrygian huſbandmen, bound with garlands, and carried to their king Midas, but reſtored by him to Bacchus, with great joy;

"Nec ſatis hoc Baccho eſt. Ipſos
"quoque deſerit agros:
"Cumque choro meliore, ſui vineta
"Timoli,
"Pactolonque petit: quamvis non
"aureus illo
"Tempore, nec caris erat invidi-
"oſus arenis.
"Hunc aſſueta cohors, Satyri,
"Bacchaeque frequentant:
"At Silenus abeſt, Titubantem
"anniſque meroque
"Ruricolae cepere Phryges: vinc-
"tumque coronis
"Ad regem traxere Midan: cui
"Thracius Orpheus
"Orgia tradiderat cum Cecropio
"Eumolpo.
"Qui ſimul agnovit ſocium comi-
"temque ſacrorum,
"Hoſpitis adventu feſtum geniali-
"ter egit
"Per bis quinque dies, et junctas
"ordine noctes.
"Et jam ſtellarum ſublime coëge-
"rat agmen
"Lucifer undecimus, Lydus cum
"laetus in agros
"Rex venit; et juveni Silenum
"reddit alumno."

Thus we ſee, there was a current ſtory, that Silenus was found drunk, and bound with garlands, after which he revealed to men the ſecrets of

Serta procul tantum capiti delapſa jacebant : *His garland being fallen from his head, lay juſt by,*

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of nature, and traditions of the Ancients. We need not therefore look farther for any other meaning in this Eclogue, than that the Poet, having a mind to treat of theſe ſubjects, puts them in the mouth of Silenus, whom he feigns to be treated by two young perſons, in the ſame manner as he was in Phrygia.

Chromis et Mnaſylus . . . . pueri.] Theſe are generally thought to have been Satyrs. Servius ſeems to think the word *pueri* to be uſed in this place, becauſe the *Sileni*, before they grow old, are Satyrs. I rather believe they were ſhepherds; becauſe we find in the old ſtory, quoted from Theopompus, that they were country people, who bound Silenus, and carried him to Midas.

14. *Silenum.*] Aelian tells us, that Silenus was the ſon of a nymph: and that he was of a nature inferior to the gods; but ſuperior to mortals: Νύμφης δὲ παῖς ὁ Σιληνὸς οὗτος, θεοῦ μὲν ἀφανίστερος τὴν φύσιν, ἀνθρώπου δὲ κρείττων καὶ θανάτῃ ἦν. We may gather from the verſes juſt quoted from Ovid, that he was the tutor and companion of Bacchus. He is ſpoken of alſo, in the fourth book of the Metamorphoſes, as one of the attendants of Bacchus, old, drunk, reeling, and ſcarce able to ſit upon his aſs;

" —— Tu bijugum pictis inſignia
" fraenis
" Colla premis lyncum: Bacchae
" Satyrique ſequuntur;
" Quique ſenex ferula titubantes
" ebrius artus
" Suſtinet, et pando non fortiter
" haeret aſello."

The ſame Poet, in the third book of his *Faſti*, deſcribes this old deity in a ridiculous ſituation. Bacchus, it ſeems, after his conqueſt of India, paſſed through Thrace, where his attendants, making a great clang with their brazen arms, drew vaſt numbers of bees after them, which Bacchus confined in a hollow tree, and ſo diſcovered the uſe of honey. Silenus and the Satyrs, having taſted of this new delicacy, ſought all over the woods for more. The old deity, hearing the buzzing of bees in a hollow elm, ſaid nothing to his companions, having a mind to keep the honey to himſelf. He jogged his aſs ſlowly on to the tree, and leaning againſt it, began to plunder the hive; when the bees ruſhed out upon him, and ſtung his mouth, and his bald pate. In this condition poor old Silenus tumbled down, and his aſs kicked him; which made him call aloud for help. The Satyrs ran to his aſſiſtance, and could not help laughing, to ſee him limp about, with his ſwollen lips. Bacchus alſo laughed heartily, and cured his old tutor's face, by daubing it over with mud:

" Jamque erat ad Rhodopen, Pan-
" gaeaque florida ventum:
" Aeriferae comitum concre-
" puere manus.

and his heavy flaggon hung by it's battered ear. Et gravis attrita pendebat cantharus anſa.

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" Ecce novae coëunt volucres tin-
" nitibus actae:
" Quaque movent ſonitus aera,
" ſequuntur apes.
" Colligit errantes, et in arbore
" claudit inani,
" Liber: et inventi praemia mel-
" lis habet.
" Ut Satyri laeviſque ſenex tetigere
" ſaporem;
" Quaerebant flavos per nemus
" omne favos.
" Audit in exeſa ſtridorem exami-
" nis ulmo:
" Adſpicit et ceras diſſimulatque
" ſenex.
" Utque piger pandi tergo reſide-
" bat aſelli;
" Applicat hunc ulmo, cortici-
" buſque cavis.
" Conſtitit ipſe ſuper ramoſa ſtipite
" nixus:
" Atque avide trunco condita
" mella petit.
" Millia crabronum coëunt, et ver-
" tice nudo
" Spicula defigunt, oraque ſumma
" notant.
" Ille cadit praeceps, et calce feri-
" tur aſelli:
" Inclamatque ſuos, auxilium-
" que rogat.
" Concurrunt Satyri, turgentiaque
" ora parentis
" Rident: percuſſo claudicat ille
" genu.
" Ridet et ipſe deus; limumque in-
" ducere monſtrat.
" His paret monitis, et linit ora
" luto.
" Melle pater fruitur: liboque in-
" fuſa calenti
" Jure repertori candida mella
" damus."

15. *Ut ſemper.*] Theſe words expreſs the perpetual drunkenneſs of Silenus.

Iaccho.] One of the names of Bacchus. It is here put for wine.

16. *Procul tantum.*] Servius interprets it *juſt by*, and quotes a paſſage from the tenth Aeneid, where he thinks *procul* ſignifies *near*: " *Modo prope*, id eſt, *juxta*. Nam " ideo intulit *tantum* capiti delapſa, " ut oſtenderet non longius provo- " lutam coronam, ut eſt X. Aen. " 836. *procul aerea ramo dependet.*" According to La Cerda, this paſſage ſhould be thus tranſlated; *only his garlands being fallen from his head lay at a diſtance.* This learned Commentator obſerves, that among the Ancients, the wearing of a garland was a mark of drunkenneſs, which he confirms by ſome quotations from Plautus; " Capiam mihi coronam " in capite, aſſimilabo me eſſe e- " brium;" and " Cum corona " me derideto ebrius;" and " Quid " video ego, cum corona ebrium " Pſeudolum tuum?" and " Quae " iſthaec audacia eſt, te ſis inter- " diu cum corolla ebrium incę- " dere?" But it was a ſtill greater mark of drunkenneſs, to have the garland fallen from the head. For this he quotes Ovid;

" Ergo

Aggreſſi, nam ſaepe ſenex ſpe carminis ambo — *They ruſh upon him, and bind him with bands made of his own garlands,*

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" Ergo amor, et modicum circum
" mea tempora vinum
" Mecum eſt, et madidis lapſa
" corona comis:"

and Statius;

" —— Effuſi paſſim per tecta, per
" agros,
" Serta inter, vacuoſque mero cra-
" teras, anhelum
" Proflabant ſub luce deum."

Hence La Cerda concludes, that Virgil's meaning was, that Silenus had all the marks of drunkenneſs about him, only there was no garland on his head, for that lay at a diſtance. Thus he thinks Virgil intended a jeſt upon Silenus; for by ſeeming to excuſe him as wanting one mark of drunkenneſs, he thereby repreſents him more ſtrongly in that condition; " Sed vide argutiam Vir-
" gilii. Ponit notam quae deerat
" ad communem ebrietatem, ut
" exaggeret ipſam ebrietatem. Per-
" inde ac ſi dicat; haberet notas
" omnes ebrietatis, ſi eſſet corona
" in capite: ſed hanc eſſe lapſam
" major erat ebrietas." This jeſt will perhaps be thought too low and trifling for Virgil. Ruaeus, after Turnebus, thinks the meaning of this paſſage to be, that the garlands lay at a diſtance, only fallen from his head, not broken or trampled on. " Sic explicat Turnebus hanc
" vocem, *tantum*: ſerta procul ja-
" cebant: tantum delapſa e capite,
" non rupta, non calcata." Marolles renders it *a good way off*; " Le chapeau de fleurs qu'il portoit
" d'ordinaire, eſtoit tombé de ſa
" teſte, *aſſez loin* de lui." Catrou tranſlates *un peu loin*. Dryden's tranſlation is,

" His roſie wreath was dropt *not*
" *long before*,
" Born by the tide of wine, and
" floating on the floor."

Dr Trapp tranſlates it,

" —— From his head, *at diſtance*
" fall'n
" His garland lay."

Theſe words *procul* and *tantum* are not to be found together, any where in Virgil, except in the paſſage before us. That *procul* does ſignify *at a diſtance* can hardly be queſtioned; or that it ſometimes ſignifies *at a great diſtance*, or *far off*. In this ſenſe, it is plainly uſed in the third Georgick;

" Atque ideo tauros *procul*, atque
" in ſola relegant
" Paſcua:"

and in the third Aeneid;

" Principio Italiam, quam tu jam
" rere propinquam
" Vicinoſque ignare paras invadere
" portus
" Longa *procul* longis via dividit in-
" via terris."

for the old deity had often deceived them both with the hope of a ſong.

Luſerat, injiciunt ipſis ex vincula ſertis.

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And in the ſixth;

" —— *Procul* O *procul* eſte profani
" Conclamat vates, totoque ab-
" ſiſtite luco."

And in many other places. But the moſt general meaning of *procul* ſeems to be, *at a ſmall diſtance*, of which we have frequent examples in our Poet. Thus in the third Aeneid, it is uſed to expreſs the diſtance between the Trojan coaſt and Thrace, which is very ſmall, thoſe countries being divided only by the narrow ſtreights of the Helleſpont;

" Littora tum patriae lacrymans,
" portuſque relinquo,
" Et campos ubi Troja fuit: feror
" exul in altum,
" Cum ſociis, natoque, Penatibus,
" et magnis diis.
" Terra *procul* vaſtis colitur Ma-
" vortia campis,
" Thraces arant."

Here indeed ſome will have *procul* to belong to *vaſtis campis*; and not to the diſtance between Troy and Thrace, but to the extent of Thrace, rendering it *longe lateque colitur*. In the ſame book, he ſpeaks of ſeeing Camarina, Gela, and Agragas *procul*, which cannot well be underſtood to mean *afar off* or *at a great diſtance*. Aeneas is here repreſented, as ſailing along the ſouthern coaſt of Sicily, on which theſe cities were ſituated: and, as it is well known, that the ancient navigators kept as cloſe to the ſhore as they could, theſe places muſt have been pretty near;

" Hinc altas cautes, projectaque
" ſaxa Pachyni
" Radimus, et fatis nunquam con-
" ceſſa moveri
" *Apparet Camarina procul*, campi-
" que Geloi,
" Immaniſque Gela, fluvii cog-
" nomine dicta.
" Arduus inde Agragas oſtentat
" maxima longe
" Moenia, magnanimum quondam
" generator equorum.
" Teque datis linquo ventis, pal-
" moſa Selinus:
" Et vada dura lego ſaxis Lilybeia
" caecis."

In the tenth Aeneid *procul* is uſed, when Turnus and Pallas are drawn ſo near, as not only to ſee, but to hear each other ſpeak;

" At Rutulum abſceſſu juvenis,
" tum juſſa ſuperba
" Miratus, ſtupet in Turno: cor-
" puſque per ingens
" Lumina volvit, obitque truci *pro-*
" *cul* omnia viſu."

In the ſame book is the paſſage, which Servius produces, to confirm the opinion that *procul* ſignifies *near*. Mezentius is there repreſented leaning againſt the trunk of a tree, with his helmet hanging on the branches, which is ſaid to be *procul*;

" Interea

Addit ſe ſociam, timidiſque ſupervenit Aegle : 20 *Aegle made herſelf their companion, and encouraged them not to fear:*

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" Interea genitor Tyberini ad flu-
" minis undam
" Vulnera ſiccabat lymphis, cor-
puſque levabat
" Arboris acclinis trunco: *procul*
" aerea ramis
" Dependet galea, et prato gravia
" arma quieſcunt."

Here the branches cannot be ſuppoſed to be at any great diſtance from the trunk: and therefore *procul* in this place muſt ſignify no more than a ſmall diſtance. Ruaeus himſelf, who oppoſes the opinion of Servius, in his note on this paſſage, cannot help acknowledging, that *procul* does not always expreſs a great diſtance; but he affirms that it conſtantly ſignifies ſome diſtance at leaſt; " Servius aliique hinc pro-
" bant, *procul* ſignificare juxta:
" itemque ex illo Ecl. 6. 16. *Serta*
" *procul tantum capiti delapſa jace-*
" *bant.* Ego in eam opinionem
" adduci non poſſum: et puto,
" *procul*, non quidem longam
" ſemper diſtantiam; ſed aliquam
" ſaltem ſignificare." I believe, we may agree with Ruaeus, that *procul* always ſignifies *at ſome diſtance*, how little ſoever: but at the ſame time, I muſt ſay, that on a careful conſideration of all the numerous paſſages, where Virgil has uſed this word, it may generally be underſtood to mean *at a very ſmall diſtance, within reach*, or *within ſight*, ſo that they, who derive *procul* from *porro ob oculis*, or *pro oculis*, do not ſeem greatly to err. With regard to *procul tantum*, I am verily perſuaded, that it may be rendered *near*, or *juſt by:* for as *tantum non* ſignifies *nearly*, or *almoſt*, that is, *barely not*; ſo *tantum procul* may be well underſtood to ſignify, *barely at a diſtance*, or *hardly at any diſtance at all*, that is, *near*, or *juſt by.*

Capiti.] For *capite.* The Ancients often made the ablative to end in *i* inſtead of *e.*

17. *Et gravis attrita, &c.*] The *Cantharus* was a ſort of drinking veſſel, with ears or handles, ſacred to Bacchus, and therefore properly made uſe of by his tutor. Marius is accuſed by Pliny of inſolence, for having preſumed to drink out of theſe veſſels, after his victory over the Cimbri; " C. Marius poſt vic-
" toriam Cimbricam cantharis po-
" taſſe Liberi patris exemplo tra-
" ditur, ille arator Arpinas, et ma-
" nipularis imperator." Valerius Maximus alſo mentions this action of Marius, as the higheſt arrogance; becauſe, by conſtantly drinking out of a *cantharus*, he endeavoured to repreſent his own actions as equal with the great victories of Bacchus: " Jam C. Marii pene inſolens
" factum; nam poſt Jugurthinum,
" Cimbricumque, et Teutonicum
" triumphum, cantharo ſemper
" potavit: quod Liber pater incly-
" tum ex Aſia ducens triumphum,
" hoc uſus poculi genere ferebatur:
" ut inter ipſum hauſtum vini

Aegle the moſt beautiful of the Naiads: Aegle Naïadum pulcherrima: Jamque videnti

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" victoriae ejus ſuas victorias com-
" pararet."

There is ſomething very expreſſive in the deſcription, which the Poet gives of the flaggon in this line. It is ſaid to be *gravis*, *heavy*, to denote it's capaciouſneſs: the handle is *attrita*, *battered* with much uſe: and the flaggon hangs down by the handle; he is too drunk to ſuſtain it, and too fond of it, even in this almoſt ſenſeleſs condition to let it go out of his hand. The Earl of Roſcommon, in his excellent tranſlation of this Eclogue ſeems not to have been aware of this laſt particular; for he repreſents the *cantharus*, as hanging up by him, full of liquor;

" His truſty flaggon, *full of potent*
" *juice*
" Was *hanging by*, worn thin with
" age and uſe."

Dryden repreſents it, as hung up in triumph;

" His empty can, with ears half
" worn away,
" Was *hung on high*, to boaſt the
" triumph of the day."

18. *Ambo.*] The Ancients frequently wrote *ambo* for *ambos*. Servius acknowledges *ambo* in this place. Pierius found the ſame reading in all the ancient manuſcripts. He tells us alſo, that Cariſius affirmed, that it was ſo written by Virgil himſelf.

19. *Injiciunt ipſis ex vincula ſertis.*] Theſe inferior deities or demi-gods ſeem alſo to have required ſome force to be uſed, in order to gain an anſwer from them. In this manner Proteus is treated by Ariſtaeus, in the fourth Georgick. Thus Ovid alſo, in the third book of his Faſti, repreſents Faunus and Picus ſurprized by Numa. Theſe deities were accuſtomed to drink of a particular fountain. Numa ſacrificed a ſheep near it, and left a flaggon full of good wine near it, hiding himſelf and his companions in a cave. The deities drank plentifully of the wine, and fell aſleep; when Numa took his advantage of them, bound them, and having aſked pardon for the liberty he had taken with their perſons, obtained an anſwer to what he deſired to know;

" Lucus Aventino ſuberat niger ili-
" cis umbra,
" Quo poſſes viſo dicere, Numen
" ineſt.
" In medio gramen, muſcoque a-
" doperta virenti
" Manabat ſaxo vena perennis
" aquae.
" Inde fere ſoli Faunus Picuſque bi-
" bebant,
" Huc venit, et Fonti rex Numa
" mactat ovem:
" Plenaque odorati Diis ponit po-
" cula Bacchi;
" Cumque ſuis antro conditus
" ipſe latet.
" Ad ſolitos veniunt ſylveſtria nu-
" mina fontes:
" Et relevant multo pectora ſicca
" mero.

" Vina

Sanguineis frontem moris et tempora pingit.
Ille dolum ridens: Quo vincula nectitis? inquit.

and juſt as he began to open his eyes, painted his forehead and temples with blood-red mulberries.

He, ſmiling at the deceit, ſays; To what purpoſe are theſe bonds?

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" Vina quies ſequitur: gelido Numa
" prodit ab antro,
" Vinclaque ſopitas addit in arcta
" manus.
" Somnus ut abſceſſit, tentando vin-
" cula pugnant
" Rumpere, pugnantes fortius
" illa tenent.
" Tum Numa, dii nemorum, fac-
" tis ignoſcite noſtris,
" Si ſcelus ingenio ſcitis abeſſe
" meo.
" Quoque modo poſſit fulmen mon-
" ſtrare piari,
" Sic Numa, ſic quatiens cornua
" Faunus ait:
" Magna petis, &c."

20. *Timidis.*] Theſe youngſters were afraid by themſelves, to attack Silenus, and therefore a Naïad aſſiſts them. It ſeems by this, that Chromis and Mnaſylus were rather young ſhepherds than Satyrs: for if they had been Satyrs, they would not have been ſo much afraid of Silenus; nor would they have wanted the aſſiſtance of a Nymph.

21. *Aegle Naïadum pulcherrima.*] Aegle is ſaid to have been the daughter of the Sun and Neaera. The Naïads were the Nymphs, that preſided over running water. Here Virgil makes four ſyllables of *Naïadum:* in the tenth Eclogue, he makes but three ſyllables of *Naiades*;

" Naiades indigno cum Gallus a-
" more periret."

Famque videnti.] That is, juſt when he began to open his eyes: when he was beginning to recover from the effects of his drunkenneſs.

22. *Sanguineis frontem moris, &c.*] Servius ſays, many are of opinion, that this alludes to the red colour being ſacred to the gods. Guellius thinks this painting of the face of Silenus with mulberries was to make a jeſt of him, *fucum faciens, illudens, et os ſeni,* ut Comicus inquit, *ſublinens.* But La Cerda proves, that the opinion mentioned by Servius is right, and plainly ſhews, that the ancient Romans did really paint the images of their gods red. Hence he concludes, that Aegle did not paint his face to make a jeſt of him; but to render him more propitious. Pan is repreſented, as ſtained with the ſame colour, in the tenth Eclogue;

" Pan deus Arcadiae venit, quem
" vidimus ipſi
" Sanguineis ebuli baccis, minio-
" que rubentem."

Servius, and other Commentators, tell us, that the Poet here alludes to the well known ſtory of Pyramus and Thiſbe, in which the mulberries are ſaid to have been white at firſt; but that they became red by being ſtained with the blood of thoſe lovers. But we have ſeen, in the paſſage juſt quoted, that the epithet *ſanguineis* or *blood-red* is given to the dwarf-elder.

23. *Ille dolum ridens, &c.*] Silenus, waking, and finding himſelf

Unbind me, my boys: it is enough, that I have been made viſible. Hearken to the ſong you deſire: you ſhall have the ſong; and as for her, ſhe ſhall be rewarded another way: with that he begins. Then might you ſee the Fauns and wild beaſts dance to his meaſure, and the ſtubborn oaks bend their heads. Neither does Parnaſſus ſo much delight in Apollo, nor do Rhodope and Iſmarus ſo much admire Orpheus. For he ſung, how the ſeeds of earth,

Solvite me, pueri: ſatis eſt potuiſſe videri.
Carmina, quae vultis, cognoſcite: carmina vobis;
Huic aliud mercedis erit: ſimul incipit ipſe.
Tum vero in numerum Faunoſque feraſque videres
Ludere, tum rigidas motare cacumina quercus.
Nec tantum Phoebo gaudet Parnaſſia rupes,
Nec tantum Rhodope mirantur et Iſmarus Orphea.
Namque canebat uti magnum per inane coacta

NOTES.

bound, laughs at the trick, and gives them ſuch a ſong as draws the deities of the woods about him, and makes the very woods bend their heads to hear.

24. *Satis eſt potuiſſe videri.*] According to Servius, the demi-gods were viſible only when they thought fit. If this be the caſe, Chromis and Mnaſylus muſt have been ſhepherds; for ſurely Silenus was always viſible to the Satyrs.

27. *In numerum.*] That is, to the meaſure of his ſong: they kept time with the muſick.

Faunos.] The Fauns are rural deities; as we read in the firſt Georgick;

" ——— Agreſtum praeſentia numina
" Fauni."

They are called Fauns *a fando*, becauſe they ſpeak perſonally to men. See the note on ver. 10. of the firſt Georgick.

29. *Parnaſſia rupes.*] See the note on ver. 291. of the third Georgick.

30. *Rhodope.*] A mountain of Thrace, the country of Orpheus. This mountain is repreſented as reſounding the lamentations of the Dryads for the death of that Poet's wife Eurydice, in the fourth Georgick;

" At chorus aequalis Dryadum cla-
" more ſupremos
" Implerunt montes: flerunt *Rho-*
" *dopeiae arces.*"

Mirantur.] So Pierius found it in the Roman, and Oblong manuſcripts. This reading is admitted alſo by Heinſius. Burman alſo finds *mirantur* in ſeveral manuſcripts. The common reading is *miratur*, in the ſingular number.

Iſmarus.] A mountain of Thrace. See the note on ver. 37. of the ſecond Georgick.

Orphea.] See the notes on ver. 46. of the third Eclogue, and ver. 454. of the fourth Georgick.

31. *Namque canebat, &c.*] Silenus begins his ſong, with deſcribing the creation of the world, according to the Epicurean Philoſophy.

According to the doctrine of Epicurus, there were two principles of all things; *Body* and *Void*; that is, *Matter*, and *Space*. The particles or ſmalleſt parts of matter are ſolid, and indiviſible; but by accidentally uniting, they form compound bodies,

Semina, terrarumque, animaeque, marisque fuissent, *and air, and water, and pure fire were collected through the immense void:*

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dies. These particles or atoms, of which all visible bodies are compounded our Poet calls *seeds*. By the *immense void* is meant the *Space*, in which these bodies are moved about, and find opportunities of uniting.

Thus Lucretius;

" Omnis, ut est, igitur, per se,
" Natura, duabus
" Constitit rebus; nam *Corpora*
" sunt, et *Inane*,
" Haec in quo sita sunt, et qua di-
" versa moventur:
" Corpus enim per se communis de-
" liquat esse
" Sensus; quo nisi prima fides fun-
" data valebit,
" Haud erit occultis de rebus quo
" referentes
" Confirmare animi quicquam ra-
" tione queamus.
" Tum porro Locus, ac Spatium,
" quod *Inane* vocamus,
" Si nullum foret, haud usquam sita
" corpora possent
" Esse, neque omnino quaquam di-
" versa meare."

This all consists of Body *and of* Space:
That moves, and This affords the motion place.
That Bodies are, we all from Sense receive;
Whose notice if in this we disbelieve,
On what can reason fix? on what rely?
What rule the truth of her deductions try
In greater secrets of philosophy?
Suppose no Void, *as former reasons prove,*
No Body *could enjoy a place, or move;*
Besides these two, there is no third degree
Distinct from both: nought that has pow'r to be.
For if 'tis tangible, *and has a* place,
'Tis Body; *if* intangible, *'tis* Space.

32. *Semina.*] In like manner Lucretius often calls the Atoms *seeds* of things;

" Invenies intus multarum *semina*
" *rerum*
" Corpora celare, et varias cohi-
" bere figuras."

Animae.] *Anima* seems also to have been used for Air, by Lucretius, in his sixth book;

" Ventus ubi, atque *animae* subito
" vis maxima."

Ennius, as he is quoted by Varro, in the fourth chapter of the second book *de Re Rustica*, uses *anima* for the Air. " Ejus [agriculturae] prin-
" cipia sunt eadem quae mundi esse
" Ennius scribit: aqua, terra, *ani-*
" *ma*, et sol." Thus also Cicero, in his second book *de Natura deorum*, calls the Air an animable and spirable nature: " Principio enim
" terra, ita in media parte mundi,
" circumfusa undique est hac *ani-*
" *mabili* et spirabili natura, cui no-
" men est aër."

Marisque.]

how from theſe principles all the elements, and the tender orb of the world united. Then how the earth began to conſolidate, and to drive the waters into the ſea, and by degrees to take the forms of things.

Et liquidi ſimul ignis: ut his exordia primis
Omnia, et ipſe tener mundi concreverit orbis.
Tum durare ſolum, et diſcludere Nerea ponto
Coeperit, et rerum paullatim ſumere formas.

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Mariſque.] Heinſius, Maſvicius, Burman, and others read *mariſve:* but the ſenſe ſeems to require *mariſque*, as Aldus, La Cerda, Ruaeus, and many other Editors have it.

The Poet uſes the *ſea* for *water* in general.

33. *Liquidi ſimul ignis.*] "*Pure*, "that is, *aethereal*, which Cicero "calls *ignitum liquorem*. Thus Lucretius, VI. 204;

"*Devolet in terram* liquidi *color aureus* ignis." SERVIUS.

Of theſe four elements, Earth, Air, Water, and Fire, every thing elſe is compounded.

35. *Solum.*] "It originally ſignifies the ſole of the foot. Thus "Lucretius l. I. 924.

"*Avia Pieridum peragro loca, nullius ante*
"*Trita* ſolo.

"Hence the covering of that part "of the foot is called *ſolea*. Hence "alſo the Earth is commonly called "*ſolum*, according to Varro, *lib.* 4. "*de Ling. Lat.* becauſe it is trod "upon by the *ſole* of the foot. Nor "is it confined to ſignify the Earth; "for it is uſed alſo for any body, "that is placed under another, and "ſuſtains it. For the Sea, *Aen.* "V. 198.

"—— *Vaſtis tremit ictibus aerea puppis,*
"*Subtrahiturque ſolum.*

"Alſo for Heaven, *Ovid. Met.* I. "73.

"*Aſtra tenent* caeleſte ſolum.

"But it generally ſignifies the "Earth, not only in the ſingular, "but alſo in the plural number, as "in *Geor.* I. 80;

"*Ne ſaturare ſimo pingui pudeat* "ſola." RUAEUS.

Diſcludere Nerea ponto.] The meaning of this paſſage is, that the Earth, by growing compact and ſolid, forced the waters to retire from it, and to form the ſeas. That is, by this means the ſea was ſeparated or diſtinguiſhed, which is the proper meaning of *diſcludere*. Thus Lucretius, ſpeaking of the formation of the world, by the ſeparation of the atoms into different places, and then combining together, according to their ſimilar natures, uſes the word *diſcludere* in much the ſame ſenſe with Virgil;

"Diffugere inde loci partes coepere, pareſque
"Cum paribus jungi res, et *diſcludere mundum*,
"Membraque dividere, et magnas diſponere partes
"Omnigenis e principiis."

Nereus,

Jamque novum ut terrae ſtupeant luceſcere ſolem,
Altius atque cadant ſubmotis nubibus imbres:
Incipiant ſylvae cum primum ſurgere, cumque
Rara per ignotos errent animalia montes.
Hinc lapides Pyrrhae jactos, Saturnia regna,
Caucaſeaſque refert volucres, furtumque Promethei,
His adjungit, Hylan nautae quo fonte relictum

And then how the earth was aſtoniſhed at the ſhining of the new ſun, and at the falling of ſhowers from the high upliſted clouds: when the woods firſt began to riſe, and a few animals to wander over the unknown mountains.

Then he relates the ſtones thrown by Pyrrha, the reign of Saturn, and the birds of Caucaſus, and the theft of Prometheus. To theſe he adds, at what fountain Hylas was loſt, when the mariners called for him:

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Nereus, a ſea-god, and father of the Nereids, is here put for the Waters.

Pontus is uſed for the cavity of the ſea.

37. *Novum . . . . . ſolem.*] The Poet does not, as ſome imagine, ſpeak according to the opinion of thoſe, who imagine the ſun to periſh every night, and be renewed the next morning. He only means the firſt appearance of the ſun in the new formed world.

38. *Atque.*] Pierius found *utque* in the Roman manuſcript.

40. *Per ignotos.*], Pierius found *per ignaros* in the Roman manuſcript, and quotes the authority of Aulus Gellius, for *ignarus* being ſometimes uſed for *ignoratus* or *ignotus*. But ſurely the common reading in this place is the beſt.

41. *Hinc lapides, &c.*] Silenus having ſung of the firſt formation of the world, proceeds to mention the renovation of it by Pyrrha, Saturn, and Prometheus; and then adds ſome other ancient fables, wherein he ſhews the evil conſequences, that follow perturbations of the mind, the impure paſſion of Hercules for Hylas, the unnatural luſt of Paſiphaë, the vanity of the daughters of Proetus, the avarice of Atalanta, and the ambition of Phaëton. Thus, as Catrou has juſtly obſerved, it is without reaſon, that ſome have blamed Virgil for connecting theſe ſtories with an account of the formation of the world. Theſe fables are not introduced at random; for they ſet forth the moral doctrine of Epicurus, that we ought to avoid all perturbations of the mind.

Lapides Pyrrhae jactos.] See the note on ver. 62. of the firſt Georgick.

Saturnia regna.] By the reign of Saturn, is meant what the Poets called the golden age. See the fourth Eclogue.

42. *Caucaſeaſque refert volucres, &c.*] Prometheus, the ſon of Iapetus, having formed a man out of clay, animated him with the fire which he had ſtolen, by applying a *ferula* to the chariot-wheels of the ſun. Jupiter, offended at his audaciouſneſs, ordered Mercury to chain him to a rock on the mountain Caucaſus, where an eagle or vulture is continually gnawing his liver.

Caucaſus is a mountain between the Euxine and Caſpian ſeas.

43. *Hylan.*] Hylas was a young lad, who accompanied Hercules, in the

how all the ſhoar reſounded Hylas, Hylas; he alſo condoles with Paſiphaë, in her love of the ſnowy bull, happy if herds had never been. Ah, unhappy girl, what madneſs hath poſſeſſed thee! The daughters of Proetus filled the plains with falſe lowings: but yet not one of them ſought ſuch ſhameful embraces of cattle; though ſhe was afraid of being yoaked to the plough, and often felt for horns on her ſmooth forehead. Ah, unhappy girl, thou doſt now wander in the mountains! he reſting his ſnowy ſide on the tender hyacinth,

Clamaſſent: ut littus, Hyla, Hyla, omne ſonaret;
Et fortunatam, ſi nunquam armenta fuiſſent,
Paſiphaën nivei ſolatur amore juvenci.
Ah, virgo infelix, quae te dementia cepit!
Proetides implerunt falſis mugitibus agros:
At non tam turpes pecudum tamen ulla ſecuta eſt
Concubitus: quamvis collo timuiſſet aratrum,
Et ſaepe in laevi quaeſiſſet cornua fronte.
Ah, virgo infelix, tu nunc in montibus erras!
Ille latus niveum molli fultus hyacintho,

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the Argonautic expedition. He was loſt in a fountain, where he went to draw water; whence he is ſaid to have been carried away by a Naiad. The Argonauts called for him a long time in vain; whence it is ſaid, that an annual cuſtom was eſtabliſhed, of calling aloud for Hylas. The thirteenth Idyllium of Theocritus is on the ſubject of Hercules and Hylas.

The Greek Poet thus repreſents the hero calling on his beloved;

Τρὶς μὲν Ὕλαν ἄϋσεν ὅσον βαθὺς ἤρυγε λοιμός
Τρὶς δ' ἄρ' ὁ παῖς ὑπάκουσεν· ἀραιὰ δ' ἴκελο φωνὰ
Ἐξ ὕδατος· παρεὼν δε μάλα σχεδὸν, ἔιδετο πόρρω.

" Thrice did he Hylas call, and
" thrice he mourn'd:
" Thrice Hylas heard the voice, and
" thrice return'd:
" But ſmall the ſound, which thro'
" the waves did riſe,
" Tho' near, he diſtant ſeem'd, ſo
" weak the cries." CREECH.

Nautae.] The Argonauts.

Quo fonte.] It was not certainly known, in what particular fountain he was loſt.

46. *Paſiphaën.*] Paſiphaë was the daughter of the Sun, and wife of Minos king of Crete. She is ſaid to have fallen in love with a bull.

47. *Virgo.*] See the note on ver. 263. of the third Georgick.

48. *Proetides.*] The daughters of Proetus, king of the Argives, having compared their beauty to that of Juno, were afflicted with a madneſs, which made them fancy themſelves to be cows, running about the fields, and lowing. They were cured of this diſeaſe by Melampus, who had one of them in marriage for his reward. He tells Paſiphaë, that though theſe ladies fancied themſelves to be real cows, yet they were not poſſeſſed by ſuch a paſſion as her's for a bull.

Falſis mugitibus.] Their lowings are called *falſe*, becauſe they were not real cows, but only fancied themſelves to be ſuch; and therefore endeavoured to imitate the voice of thoſe animals.

53. *Fultus hyacintho.*] " Among
" the Ancients every one was ſaid
" to be *fultus* by whatſoever he
" reſted

Ilice ſub nigra pallentes ruminat herbas:
Aut aliquam in magno ſequitur grege. Claudite Nymphae,
Dictaeae Nymphae, nemorum jam claudite ſaltus:
Si qua forte ferant oculis ſeſe obvia noſtris
Errabunda bovis veſtigia. Forſitan illum,
Aut herbae captum viridi, aut armenta ſecutum,
Perducant aliquae ſtabula ad Gortynia vaccae.

ruminates the pale herbs under a ſhady holm-oak: or follows one of the great herd. Surround, ye Nymphs, ye Dictean Nymphs, ſurround the lawns of the foreſts, and ſearch if the wandering footſteps of the bull may happen to meet our eyes. Perhaps ſome cows may bring him to the ſtables of Gortyna, either captivated with the green graſs, or following the herds.

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" reſted upon. Thus we read *pul-*
" *vino fultus* in Lucilius. We find
" alſo in the ſeventh Aeneid,

" *Atque harum* effultus *tergo ſtratiſ-*
" *que jacebat*
" *Velleribus.*" SERVIUS.

54. *Pallentes ruminat herbas.*] The *rumen* or *paunch*, is the firſt of the four ſtomachs of thoſe animals, which are ſaid to ruminate, or chew the cud. They at firſt ſwallow their food haſtily, and afterwards return it into their mouths, to be chewed over again. The food ſo returned, in order to be chewed a ſecond time, is called the *cud*; whence they are ſaid to *chew the cud*. The graſs, by being ſwallowed the firſt time by a bull, or other ruminating animal, loſes it's verdure in ſome meaſure, and becomes yellowiſh; whence Virgil calls the cud *pallentes herbas*.

56. *Dictaeae.*] Dicte is the name of a mountain of Crete. It ſeems to be put here for Crete itſelf.

Saltus.] See the note on ver. 471. of the ſecond Georgick.

58. *Forſitan illum.*] Servius underſtands the Poet's meaning to be, a fear leaſt the bull ſhould go to Gnoſſus, the regal ſeat of Minos, the huſband of Paſiphaë, and a deſire that he ſhould rather go to Gortyna. Ruaeus underſtands him to mean the very contrary; that, if the nymphs do not carefully guard the lawns, the bull may perhaps follow the cows to Gortyna. The Earl of Roſcommon underſtands this paſſage in the ſame ſenſe;

" Perhaps, while thus in ſearch of
" him I rome,
" My happier rivals have intic'd
" him home."

But Vives takes it in a quite different ſenſe; that Paſiphaë repents of her unnatural paſſion, and deſires that the bull may be driven away from her, leaſt his preſence ſhould ſerve to renew her deſires.

60. *Stabula ad Gortynia.*] Gortyna was a famous city of Crete, near which the famous labyrinth is ſtill to be ſeen. It is now a heap of ruins, among which are viſible many columns of marble, granate, and red and white jaſper. The Turks, who are now in poſſeſſion of the country, have carried away the fineſt, and in ſome places ſet them up as gates to ſorry gardens. The herds of the Sun are ſaid to have been kept near this city.

61. *Heſperidum*

Then he ſings the maid, who admired the apples of the Heſperides: then he ſurrounds the ſiſters of Phaëthon with the muſk of a bitter bark, and raiſes the tall alders from the ground.

Tum canit Heſperidum miratam mala puellam:
Tum Phaëthontiadas muſco circumdat amarae
Corticis, atque ſolo proceras erigit alnos.

NOTES.

61. *Heſperidum miratam mala puellam.*] Virgil here alludes to the fable of Atalanta, the daughter of Schoeneus, king of Scyros, an iſland in the Aegean ſea. She was warned, by the Oracle of Apollo, not to marry; and therefore ſhe ſtudiouſly avoided entering into that ſtate. The beauty however of this princeſs was ſo great, that ſhe could not avoid the ſollicitation of many lovers. Being endued with great ſwiftneſs, ſhe made this propoſal to them; that whoſoever could outrun her ſhould be her huſband; but if any one was exceeded by her, he ſhould forfeit his life. Hippomenes, the ſon of Megareus, who was the grandſon of Neptune, not diſcouraged by the fate of ſeveral unhappy lovers, was determined to contend for the prize. Atalanta, being pleaſed with his perſon and character, was loth to be the cauſe of his death, and uſed all the arguments in her power to diſſuade him from the attempt; but all in vain. Hippomenes, having invoked Venus, was favoured by her, and furniſhed with three golden apples from the gardens of the Heſperides. They began the race: and when Atalanta began to gain ground, Hippomenes threw down a golden apple, which ſo ſurprized Atalanta with it's ſplendor, that ſhe turned aſide to take it up. This being done a ſecond and a third time, gave Hippomenes an opportunity of getting before her, and thereby obtaining his beauteous prize. Hippomenes neglected to render due thanks to Venus for his ſucceſs, which ſo exaſperated the goddeſs againſt him, that ſhe cauſed them to pollute a temple of Cybele, who puniſhed them by turning them into lions, and yoaking them to her chariot. See the tenth book of Ovid's Metamorphoſes.

62. *Tum Phaëtontiadas, &c.*] Phaëtuſa, Lampetie, and Lampetuſa were the ſiſters of Phaëton, who being reproached by Epaphus king of Egypt, as having falſly pretended to be the ſon of Sol, begged of his father to permit him to drive his chariot for one day, that he might prove himſelf to be his ſon. This being granted, he guided the horſes ſo unſkilfully, that the earth began to burn, and would have been conſumed, if Jupiter had not killed him inſtantly with a thunderbolt; and thrown him into the river Eridanus. His ſiſters having ſought for him a long time, at laſt found his body on the banks of that river, where they conſumed themſelves with weeping, and were turned into trees. Virgil calls theſe trees alders here; but in the tenth Aeneid, he ſeems to make them poplars;

" Namque ferunt luctu Cycnum
" Phaëtontis amati,
" *Populeas*

Tum canit errantem Permeſſi ad flumina Gallum — *Then he ſings, how one of the Muſes led Gallus into the Aonian mountains,*

NOTES.

" *Populeas* inter frondes, umbram-
" que ſororum
" Dum canit, &c."

64. *Tum canit errantem, &c.*] The Poet, having repreſented the evil effects of unruly paſſions, in theſe ſeveral examples, now repreſents the more happy condition of a wiſe man, who devotes himſelf to the quiet ſtudies of literature. Under this character, he takes an opportunity of paying a moſt elegant compliment to his friend Gallus, who was a good Poet. He repreſents him to be introduced by one of the Muſes to the preſence of Apollo, where the whole aſſembly riſes up to do him honour, and Linus preſents him with the pipe, which formerly belonged to Heſiod.

The perſon here ſpoken of is Cornelius Gallus, a native of Frioul, contemporary with Virgil, being about three or four years younger. He obtained the favour of Auguſtus, and was raiſed by him from a low condition to great honours, as we are informed by Suetonius; " Ne-
" que enim temere, ex omni nu-
" mero, in amicitia ejus afflicti re-
" perientur, praeter Salvidienum
" Rufum, quem ad conſulatum uſ-
" que, et *Cornelium Gallum* quem
" ad praefecturam Aegypti, *ex in-*
" *fima* utrumque *fortuna*, *provex-*
" *erat*." At the time of writing this Eclogue, Gallus, in all probability, was wholly engaged in his ſtudies. He ſeems to have been with Auguſtus in the fight at Actium; for, according to Dio, we find him the very next year, 724, at the head of an army, marching againſt Mark Anthony, and taking Paraetonium, whilſt Auguſtus ſeized on Peluſium. The ſoldiers, whom Gallus commanded, had formerly ſerved under Anthony, who made no doubt of regaining them by fair words; or if that attempt failed, of ſubduing them by force, taking a ſufficient ſtrength with him, both by ſea and land. Anthony came up to the very walls, to ſpeak to the ſoldiers; but Gallus ordered all the trumpets to ſound, ſo that it was not poſſible to hear a word; and making a ſudden ſally killed ſome of his men. Gallus alſo made uſe of a ſtratagem againſt the navy of Anthony. He cauſed ſeveral chains to be concealed under water, in the night-time, at the entrance of the haven; at the ſame time keeping but a ſlight guard. Anthony's ſhips boldly entered the port, thinking themſelves ſecure enough, when Gallus, by means of engines prepared on purpoſe, ſtraitened the chains, confined the ſhips, burned ſome and ſunk the reſt. Auguſtus, at the ſame time, having entered Egypt by Peluſium, made the country tributary, and appointed Gallus governour. But Gallus was ſo intoxicated with power, that he vented opprobrious ſpeeches againſt Auguſtus, behaved himſelf ill in many reſpects, and grew ſo vain, as to

erect

as he was wandering by the streams of Permeſſus; Aonas in montes ut duxerit una ſororum; 65

NOTES.

erect ſtatues for himſelf in moſt parts of Egypt, and inſcribe his own actions on the pyramids. He was accuſed of theſe crimes before the ſenate, where ſeveral of his own creatures appeared againſt him: and the facts were proved ſo plainly againſt him, that the ſenate condemned him unanimouſly, to be baniſhed, and to forfeit all his goods to Auguſtus. Gallus, not being able to endure this ſentence, killed himſelf, in the year of Rome 727, according to Euſebius, 728, according to Dio. Suetonius tells us, that Auguſtus lamented his death, and complained, that he alone had not the liberty, to be angry with his friends juſt ſo far as he had a mind. Ovid, in his ſecond book *de Triſtibus*, ſays the crime of Gallus was his too great licentiouſneſs in his cups;

" Non fuit opprobrio celebraſſe Ly-
" corida Gallo,
" Sed linguam nimio non tenu-
" iſſe mero."

Euſebius tells us, it was in the fortieth year of his age, that he killed himſelf; " Olymp. CLXXXVIII. " 2. Cornelius Gallus, Forojulien-" ſis poeta, a quo primum Aegyp-" tum rectam ſupra diximus, qua-" drageſimo aetatis ſuae anno pro-" pria ſe manu interfecit." Quintilian mentions him as an elegiac poet, and thinks his ſtyle harſher than that of either Tibullus or Propertius; " Elegia Graeca quoque " provocamus; cujus mihi terſus " atque elegans maxime videtur " autor Tibullus. Sunt qui Pro-" pertium malint. Ovidius utro-" que laſcivior; ſicut *durior Gallus.*" It is eaſy to obſerve, from what has been ſaid, that ſome writers have been guilty of a very groſs error, in confounding this Cornelius Gallus with Aſinius Gallus, the ſon of the famous Pollio. Aſinius Pollio died in the year of Rome 757, in the eightieth year of his age; ſo that he muſt have been under twenty, when Cornelius Gallus was born. The *Aſinii* was one of the beſt families in Rome; and therefore it could not be Aſinius Gallus, that was raiſed from a low condition, according to Suetonius. Ovid ſays the crime of Gallus the Poet was the too great licentiouſneſs of his tongue. This agrees with what Dio has ſaid, concerning the cauſe of the diſgrace of Cornelius Gallus: but it does not agree with the character of Aſinius Gallus, who was cruelly put to death by Tiberius, without being convicted of any crime whatſoever. Beſides Euſebius expreſsly calls Cornelius Gallus a poet, a character which we do not find aſcribed to Aſinius Gallus, though his father Pollio is ſaid to have excelled in that art. It is evident therefore, that Cornelius and Aſinius Gallus were very different perſons; and that the poet, whom Virgil celebrates in this and in the tenth Eclogue, was no other than that Cornelius Gallus, who killed himſelf in Egypt.

Permeſſus

Utque viro Phoebi chorus aſſurrexerit omnis:
Ut Linus haec illi divino carmine paſtor,

and how the whole choir of Phoebus roſe up in reſpect to the man: and how the ſhepherd Linus,

NOTES.

Permeſſus is a river of Boeotia, riſing in the mountain Helicon, and ſacred to the Muſes. Heſiod, in the introduction to his Θεογονία ſpeaks of the Muſes inhabiting the mountain Helicon, and bathing themſelves in Permeſſus;

Μουσάων Ἑλικωνιάδων ἀρχώμεθ' ἀείδειν,
Αἵθ' Ἑλικῶνος ἔχουσιν ὄρος μέγα τε ζάθειόν τε,
Καὶ τε περὶ κρήνην ἰοειδέα πώσσ' ἀπαλοῖσιν
Ὀρχεῦνται· καὶ βωμὸν ἐρισθενέος Κρονίωνος.
Καὶ τε λοεσσάμεναι τέρενα χρόα Περμησσοῖο,
Ἢ ἵππου κρήνης, ἢ Ὀλμειοῦ ζαθέοιο,
Ἀκροτάτῳ Ἑλικῶνι χοροὺς ἐνεποιήσαντο
Καλοὺς, ἱμερόεντας.

Thus alſo Propertius;

" Nondum etiam Aſcraeos norunt " mea carmina fontes,
" Sed modo *Permeſſi flumine* lavit " amor."

65. *Aonas in montes.*] See the note on ver. 11. of the third Georgick.

Una ſororum.] One of the nine Muſes, to whom the mountain Helicon was feigned by the Poets to be ſacred.

66. *Utque viro, &c.*] It was a cuſtom among the Ancients, to riſe from their ſeats, at the entrance of any perſon, whom they intended to honour. There could not be a greater compliment imagined to be paid to Gallus, as a Poet, than for the Muſes to riſe up, on his being introduced into their company. This reſpect was paid to Virgil, by the people of Rome, who roſe up, when his verſes were recited in the theatre, and ſhewed the ſame reverence to his perſon, as they did to that of Auguſtus himſelf; as we read in the dialogue *de Oratoribus*, aſcribed to Tacitus; " Malo ſe" curum et ſecretum Virgilii ſe" ceſſum, in quo tamen neque apud " divum Auguſtum gratia caruit, " neque apud populum Romanum " notitia. Teſtes Auguſti epiſto" lae, teſtis ipſe populus, qui auditis " in theatro verſibus Virgilii, *ſur*" *rexit* univerſus, et forte praeſen" tem ſpectantemque Virgilium ve" neratus eſt, ſic quaſi Auguſtum."

67. *Linus.*] See the note on ver. 56. of the fourth Eclogue.

Paſtor.] It does not appear, that Linus was really a ſhepherd. Perhaps Virgil repreſents him under that character, as he does himſelf, and Gallus, in theſe Bucolicks. Thus alſo Heſiod repreſents himſelf, as feeding his lambs under the mountain Helicon;

Ἀλλά νύ ποθ' Ἡσίοδον καλὴν ἐδίδαξαν ἀοιδὴν,
Ἀρνας ποιμαίνονθ' Ἑλικῶνος ὑπὸ ζαθέοιο.

having his hair adorned with flowers, and bitter ſmallage, ſpake thus to him in heavenly verſe: Accept this pipe, the preſent of the Muſes, which they formerly gave to the old Aſcraean, with which he uſed to

Floribus atque apio crines ornatus amaro,
Dixerit: Hos tibi dant calamos, en accipe, Muſae;
Aſcraeo quos ante ſeni: quibus ille ſolebat
Cantando rigidas deducere montibus ornos.

bring down the ſtubborn aſh-trees from the mountains as he ſung.

NOTES.

68. *Apio.*] See the note on ver. 121. of the fourth Georgick.

69. *Hos tibi dant calamos, &c.*] Heſiod himſelf does not ſpeak of a pipe being given him by the Muſes; but of a branch of bay, by which he was inſpired to ſing of things paſt and future;

Ὡς ἔφασαν κοῦραι μεγάλου Διὸς ἀρτιέπειαι
Καὶ μοι σκῆπτρον ἔδον, δάφνης ἐριθηλέος ὄζον,
Δρεπσασθαι, θηητόν· ἐνέπνευσαν δὲ μοι αὐδὴν
Θείην· ἵνα κλείοιμι τά τ' ἐσσόμενα, πρὸ τ' ἐόντα.

However, as Heſiod had repreſented himſelf as a ſhepherd, Virgil ſeems to have repreſented Linus under the ſame character, and therefore with propriety makes him give a ſhepherd's pipe to Gallus, the very ſame pipe with which that ancient Poet ſung his immortal verſes. Plutarch, in his Ἑπτὰ σοφῶν συμπόσιον, gives an account of the death of Heſiod. A Mileſian, who together with Heſiod lodged at the houſe of a Locrian, debauched his landlord's daughter. Heſiod, though entirely innocent, was ſuſpected of being privy to the fact. The brothers of the girl fell upon him in a wood, and murdered him, together with a follower of his, whoſe name was Troïlus. Their bodies were thrown into the ſea; and that of Troïlus was carried up the river Daphinus, and left upon a rocky iſland not far from the ſea; whence the rock obtained afterwards the name of Troïlus. But the body of Heſiod was immediately taken up by ſome dolphins, and carried to Rium and Molycria. It happened, that the Locrians were celebrating ſome great ſolemnities at Rium, when wondering at the great appearance of dolphins they ran down to the ſhoar, and found the body of Heſiod newly murdered. As they were greatly affected with the loſs of a man ſo much admired, they immediately ſought for the murderers, and having diſcovered them, threw them into the ſea, and pulled down their houſe. They buried Heſiod in the wood, and kept his ſepulchre ſecret; becauſe the Orchomenians, by advice of an Oracle, endeavoured to find his ſepulchre, that they might carry off his remains, and bury them in their own country. The ſame author, in his treatiſe concerning the ſagacity of animals, tells us, that Heſiod's dog diſcovered the murderers by running furiouſly, and barking at them.

70. *Aſcraeo ſeni.*] Heſiod. See the note on *et quis fuit alter*, ver. 40. of the third Eclogue.

72. *Grynaei*

His tibi Grynaei nemoris dicatur origo: *With this ſhalt thou relate the origin of the Grynean foreſt;*

NOTES.

72. *Grynaei nemoris.*] "It is a "grove in the borders of Ionia, "dedicated to Apollo by his daughter Gryno: or it may have it's "name from Grynea, a city of "Moeſia, where is a place, at all "times of the year cloathed with "trees, ruſhes, graſs, and various "flowers; abounding alſo with "fountains. This city had it's "name from Grynus, the ſon of "Eurypylus, king of Moeſia, who "brought aſſiſtance to the Greeks "againſt the Trojans. Eurypylus "was the ſon of Telephus, the "ſon of Hercules and Auge, by "Aſtioche the daughter of Laomedon. Grynus, when he came to "enjoy his father's kingdom, and "was invaded by his neighbours, "ſent for aid to Pergamus, the ſon "of Neoptolemus and Andromache, by whoſe aſſiſtance he became victorious, and founded "two cities: one he called Pergamus, after the name of his ally; "and the other Grynium, as he "was directed by an Oracle of Apollo. As Calchas was planting "vines in this grove, a certain augur in the neighbourhood paſſing "by, told him he did wrong, for "it was not lawful to taſte of new "wine made there. But Calchas "went on with his work, and when "he had made his vintage, invited "his neighbours, and the augur "among the reſt, to ſupper, produced his wine, and as he was "going to make a libation on the "hearth to the gods, told them, "he would not only drink of it "himſelf, but give ſome alſo to "the gods and his friends. The "augur made the ſame anſwer as "before; at which Calchas burſt "into ſuch a fit of laughing, that "he was ſuddenly choaked and let "his cup fall. Varro ſays, that "all ſorts of chains, and bonds "whatſoever, uſed to be taken off, "when any one entered into the "grove of Grynean Apollo. It is "ſaid alſo, that Calchas and Mopſus had a contention in this grove "concerning their ſkill in divination: and when they diſputed "about the number of apples on a "certain tree, the victory fell to "Mopſus, at which Calchas grieved "himſelf to death. This is contained in the verſes of Euphorion, which Gallus tranſlated into Latin; whence Gallus ſays, "at the end of the tenth Eclogue;

"*Ibo, et* Chalcidico *quae ſunt mihi*
"*condita* verſu
"*Carmina:*

"for Chalcis is a city of Euboea, "the country of Euphorion." SERVIUS.

I believe the reader will be of opinion, that Gallus had need enough of the aſſiſtance of the Muſes, to make theſe idle ſtories ſhine in verſe. The works both of Euphorion, and Gallus are now loſt; ſo that we can form no judgment of the merit either of the Author or Tranſlator. The verſes,

that there may not be any grove, in which Apollo may glory more. Ne quis ſit lucus, quo ſe plus jactet Apollo.
Why ſhould I ſay how he ſpake either of Scylla the daughter of Niſus, or of her, Quid loquar? ut Scyllam Niſi, aut quam fama ſecuta eſt,

NOTES.

which Servius quotes from the tenth Eclogue, ſeem rather to prove, that Gallus wrote in imitation of Theocritus; for the ſecond line of that quotation runs thus;

"Carmina, *paſtoris Siculi modulabor*
"*avena.*"

We may therefore ſuppoſe, that by *Chalcidico verſu*, is meant, that Gallus took his ſubject from Euphorion; but wrote in the ſtyle of Theocritus; as in this Eclogue Virgil ſeems to intimate, that he wrote after the manner of Heſiod. As for Euphorion, Suidas tells us, that he was the ſon of Polymnetus, of Chalcis in Euboea; that he learned philoſophy of Lacys and Prytanis, and poetry of Archebulus, a poet of Thera: that he was born in the 126th Olympiad: that he was of a yellow complexion, fat, and bandy-legged: that he was made chief Librarian to Antiochus the great, king of Syria; in which country he died: that he was buried at Apamea, or, according to others, at Antioch: that he wrote, in heroic verſe, a book entituled Ἡσίοδος, and another called Μοψοπία, or a Miſtellany; becauſe it contained various ſtories: that he called his work Mopſopia, becauſe Attica was formerly ſo called, from Mopſopia the daughter of Oceanus, and his poem extends to Attica a thouſand years: that he collected the Oracles of a thouſand years, which have been verified by the event: which he digeſted into five books called ἡ πέμπτη χιλιάς, or the *fifth thouſand*. Hence we may obſerve, that, as Euphorion called one of his books after the name of Heſiod, it is probable, that he wrote in imitation of that ancient Poet, who is ſaid to have written Georgicks, which are now loſt: and indeed Euphorion is mentioned, as a writer of Agriculture by Varro. We may therefore venture to conclude, that Euphorion had ſpoken of this Grynean grove, in ſome poem wherein he imitated Heſiod; and that Gallus had about this time tranſlated it, or perhaps imitated it; for in the next line, Virgil ſeems to intimate, that this grove is ſo adorned by the pen of his friend Gallus, that Apollo will prefer it before all the groves, that have been dedicated to him.

Strabo places Grynium in Aeolia, and ſpeaks of an ancient oracle of Apollo there, and a ſumptuous temple built of white ſtone; Μυρίνα τὴν ἐξήκουλα σταδίοις Αἰολὶς πόλις ἔχουσα λιμένα· εἶτ' Ἀχαιῶν λιμὴν, ὅπου οἱ βωμοὶ τῶν δώδεκα θεῶν· εἶτα πολίχνιον Μυρινα῀ιον, Γρύνιον, καὶ ἱερὸν Ἀπόλλωνος, καὶ μαντεῖον ἀρχαῖον, καὶ νεὼς πολυτελὴς λίθου λευκοῦ.

74. *Quid loquar, &c.*] The poet juſt mentions the fables of Scylla and Tereus, with which he concludes the ſong of Silenus.

Ut

Candida ſuccinctam latrantibus inguina monſtris, 75 *who is reported to have her white body ſurrounded with barking monſters,*

NOTES.

Ut Scyllam Niſi aut quam.] There is a great controverſy among the Criticks, about the reading of this paſſage. In moſt editions we find *aut Scyllam Niſi quam*; according to which reading, Virgil ſpeaks here but of one Scylla, the daughter of Niſus, and aſcribes to her what is ſaid of another Scylla, the daughter of Phorcus. Pierius found *ut Scyllam* in the Roman manuſcript; and *an Scyllam Niſi aut quam fama ſecuta eſt* in another ancient manuſcript. We have therefore the authority of one manuſcript for reading *ut* before Scyllam, and inſerting *aut* between *Niſi* and *quam*, which laſt is countenanced alſo by Servius. In the Lyons edition, in folio, 1517, it is *aut Scyllam Niſi aut quam.* The ſame reading is admitted alſo by Daniel Heinſius and Pulman. Catrou, and Cuningam read *ut Scyllam Niſi aut quam.* Marolles alſo interprets the paſſage before us according to this reading; " Que diray-je de " ce qu'il raconta de Scille fille de " Niſe? ou bien de celle qui à ce " que l'on dit, fut entourée, &c." Thus alſo the learned Earl of Roſcommon;

" Why ſhould I ſpeak of the Me-
" garian maid,
" For love perfidious, and by love
" betray'd?
" And her, who round with bark-
" ing monſters arm'd
" The wand'ring Greeks (ah fright-
" ed men) alarm'd."

And Dryden;

" Why ſhould I ſing the *double*
" *Scylla*'s fate,
" The firſt by love transform'd, the
" laſt by hate."

Our old tranſlator W. L. underſtands the Poet to ſpeak only of the daughter of Niſus;

" What ſhould I ſpeake of Scylla,
" Niſus chyld?
" Who in the gulfe the Grecian
" ſhips turmoyl'd;"

and the Earl of Lauderdale;

" Why ſhould I ſing of Scylla, ſince
" the fame
" Of her white rocks, and foaming
" ſeas gain her a name;"

and Dr Trapp;

" Why ſhould I tell how Scylla,
" Niſus born,
" With barking monſters, round
" her waiſt inclos'd,
" Vex'd the Dulichian ſhips."

La Cerda is ſtrongly of the ſame opinion, and warmly vindicates the Poet from the cenſure of thoſe, who accuſe him of having confounded two fables together. He blames thoſe, who have altered the text with a view of bringing the Poet off from this imputation, and undertakes to juſtify him, even according to the common reading; " The " Poet, ſays he, did neither con-" found two ſtories together, nor

to have troubled the ſhips of Ulyſſes, Dulichias vexaſſe rates, et gurgite in alto,

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" falſify them, but only delivered " what had been delivered before. " Know then, that not only Scylla " the daughter of Phorcus, but " alſo Scylla the daughter of Niſus, " was turned into ſea-dogs. I ſhall " ſay nothing of the daughter of " Phorcus, for the Poet has not " ſpoken of her, as all know and " believe, and therefore cenſure " him. As for the other, about " whom the diſpute is, I ſhall pro- " duce three teſtimonies, of Strabo, " Ovid, and Lucretius. The firſt " ſays, in his eighth book, that " *Scyllaeum, which is in Hermione,* " *is ſaid to have taken it's name from* " Scylla the daughter of Niſus ; " *for ſhe, being in love with Minos,* " *betrayed Niſaea to him, and was* " *therefore thrown into the ſea, and* " *being toſſed about a long time by the* " *waves, at laſt obtained a ſepulchre* " *at this place. Or as it is better* " *expreſſed in the Greek* ; Σκύλλαιον " ὀνομάσθαι φασὶν ἀπὸ Σκύλλης τῆς " Νίσου θυγατρὸς. The ſecond in " his *Amores* ;

" *Per nos Scylla patri canos furata* " *capillos,*
" *Pube premit rabidos, inguinibuſ-* " *que canes.*

" The laſt, in his fifth book ;

" *Aut rapidis canibus ſuccinctas ſe-* " *mimarinis*
" Corporibus Scyllas."

Ruaeus adds another quotation from the fourth book of Propertius, where the two Scyllas are plainly ſpoken of as one ;

" Quid mirum in patrios Scyllam " ſaeviſſe capillos ?
" Candidaque in ſaevos inguina " verſa canes ?"

Theſe paſſages are all fairly quoted, and ſufficiently prove, that if Virgil did confound the two fables together, he was ſufficiently kept in countenance by other authors. I ſhould therefore readily admit of this vindication of our Poet, if we had not the authority of manuſcripts for a better and more exact reading, which I have therefore admitted into the text. Nor is Ruaeus averſe from this reading, which he allows to be amended, not without the authority of manuſcripts ; " Iidemque non male verſum emen- " dant ex fide MSS." What makes me ſtill the more willing to admit of this emendation, is that Virgil himſelf has mentioned the fable of Niſus and his daughter Scylla being turned into birds, in the firſt Georgick : whence I conclude that he could not ſo openly contradict himſelf, as to tell of her being turned into a monſter, in this Eclogue.

For Scylla, the daughter of Niſus, ſee ver. 404. of the firſt Georgick, and the note on ver. 405.

Scylla, the daughter of Phorcus, was greatly beloved by Glaucus, who, not being able to obtain her favour, applied to Circe for her aſſiſtance.

Ah timidos nautas canibus laceraſſe marinis? *and to have torn the fearful mariners, alas! with ſea-dogs, in the deep gulph?*

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ſiſtance. But Circe, being in love with Glaucus, reſolved to get rid of Scylla. She poiſoned the water where Scylla uſed to bathe; ſo that as ſoon as ſhe went in up to the middle, ſhe found her lower parts ſurrounded with barking monſters. Scylla being affrighted, ran away, not imagining theſe monſters to be part of herſelf, and was turned into a dangerous rock, in the ſtreight between Sicily, and the continent of Italy. See ver. 420. of the third Aeneid, and the latter end of the thirteenth, and beginning of the fourteenth books of Ovid's Metamorphoſes.

76. *Dulichias vexaſſe rates, &c.*] The Poet here alludes to a paſſage in the twelfth Odyſſey;

Τόφρα δέ μοι Σκύλλη γλαφυρῆς ἐκ νηὸς ἑταίρους
Ἕξ ἔλεθ', οἱ χερσίν τε βιηφί τε φέρτεροι ἦσαν.
Σκεψάμενος δ' ἐς νῆα θοὴν ἅμα καὶ μεθ' ἑταίρους
Ἤδη τῶν ἐνόησα πόδας κὴ χεῖρας ὕπερθεν
Ὑψόσ' ἀειρομένων, ἐμέ δὲ φθέγγοντο καλεῦντες
Ἐξονομακλήδην, τόγε γ' ὔστατον ἀχνύμενοι κῆρ.
Ὡς δ' ὅτ' ἐπὶ προβόλῳ ἁλιεὺς περιμήκεϊ ῥάβδῳ
Ἰχθύσι τοῖς ὀλίγοισι δόλον κατὰ εἴδατα βάλλων,
Ἐς πόντον προίησι βοὸς κέρας ἀγραύλοιο,
Ἀσπαίροντα δ' ἔπειτα λαβὼν ἔρριψε θύραζε·
Ὡς οἳγ' ἀσπαίροντες ἀείροντο πρὸς πέτρας.
Αὐτοῦ δ' εἰνὶ θύρῃσι κατήσθιε κεκλούγοντας,
Χεῖρας ἐμοὶ ὀρέγοντας ἐν αἰνῇ δϊοτῆτι·
Οἰκτιστον δὴ κεῖνο ἐμοὶς ἴδον ὀφθαλμοῖσιν
Πάντων ὅσσ' ἐμόγησα, πόρους ἅλος ἐξερεείνων.

" When lo! fierce Scylla ſtoop'd to
" ſeize her prey,
" Stretch'd her dire jaws, and ſwept
" ſix men away;
" Chiefs of renown! loud ecchoing
" ſhrieks ariſe;
" I turn, and view them quivering
" in the ſkies;
" They call, and aid with out-
" ſtretch'd arms implore:
" In vain they call! thoſe arms are
" ſtretch'd no more.
" As from ſome rock that over-
" hangs the flood,
" The ſilent fiſher caſts th' inſidious
" food,
" With fraudful care he waits the
" finny prize,
" And ſudden lifts it quivering to
" the ſkies:
" So the foul monſter lifts her prey
" on high,
" So pant the wretches, ſtruggling
" in the ſkie;
" In the wide dungeon ſhe devours
" her food,
" And the fleſh trembles while ſhe
" churns the blood;

or how he related the torn limbs of Tereus? what a banquet, what preſents Philomela prepared for him? with what courſe he ſought the deſerts;

Aut ut mutatos Terei narraverit artus?
Quas illi Philomela dapes, quae dona pararit?
Quo curſu deſerta petiverit, et quibus ante

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" Worn as I am with griefs, with
" care decay'd;
" Never, I never, ſcene ſo dire
" ſurvey'd!
" My ſhiv'ring blood congeal'd for-
" got to flow,
" Aghaſt I ſtood, a monument of
" woe!" POPE.

Dulichias.] Dulichium is one of thoſe iſlands in the Ionian ſea, called Echinades. It lies over againſt the mouth of the river Achelous, and was ſubject to the dominion of Ulyſſes.

Vexaſſe.] We are informed by Aulus Gellius, that ſome ancient Grammarians, among whom was Cornutus Annaeus, in their comments on Virgil, found fault with this word, as being ill choſen and mean. They thought it applicable only to trifling uneaſineſſes; and not ſtrong enough to expreſs ſo great a miſery, as the being devoured by a horrid monſter. But that learned Critick affirms it to be a very ſtrong word; and thinks it was derived from *vehere* to *carry*, which expreſſes force; becauſe a man is not in his own power, when he is carried. A man who is taken up, and carried away by violence, is properly ſaid to be *vexatus*. For as *taxare* is a much ſtronger word than *tangere*, from which it is derived; *jactare* than *jacere*; and *quaſſare* than *quatere*; ſo is *vexare* alſo more forcible than it's primitive *vehere*. And though in common ſpeech, one who is incommoded by ſmoak, wind, or duſt, is ſaid to be *vexatus*; yet we are not to relinquiſh the original and proper ſenſe of the word, as it was uſed by the Ancients. He confirms this by a quotation from an oration of Cato, where ſpeaking of the greateſt calamity that ever Italy endured, he makes uſe of the verb *vexo*; " Quumque Hannibal ter-
" ram Italiam laceraret atque *vex-*
" *aret*;" and another from the fourth oration of Cicero againſt Verres; " Quae ab iſto ſic ſpoliata
" atque direpta eſt, ut non ab hoſte
" aliquo, qui tamen in bello religi-
" onem et conſuetudinis jura re-
" tineret, ſed ut *a barbaris praedonibus vexata* eſſe videatur."

78. *Aut ut mutatos Terei, &c.*] See the note on ver. 15. of the fourth Georgick.

80. *Quo curſu deſerta, &c.*] The Earl of Roſcommon underſtands this paſſage to mean, that Philomela flew into the wood, and Procne continued hovering about the houſe;

" Or tell the Thracian tyrant's al-
" ter'd ſhape
" And dire revenge of Philomela's
" rape,
" Who to thoſe woods directs her
" mournful courſe,
" Where ſhe had ſuffer'd by in-
" ceſtuous force,

" While

Infelix ſua tecta ſupervolitaverit alis?
Omnia quae, Phoebo quondam meditante, beatus
Audiit Eurotas, juſſitque ediſcere lauros,

and with what wings the unhappy wretch flew about, before his own houſe.
He ſings all that the happy Eurotas heard, and commanded his bay-trees to learn, when Phoebus ſung of old:

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" While loth to leave the palace too
" well known,
" Progne flies hovering round, and
" thinks it ſtill her own."

Dryden has paraphraſed it in ſuch a manner, as to repreſent the tranſformation of Tereus, Philomela, and Procne;

" Then raviſh'd Philomel the ſong
" expreſt;
" The crime reveal'd; the ſiſters
" cruel feaſt;
" And how in fields the lapwing
" Tereus reigns;
" The warbling nightingale in
" woods complains
" While Progne makes on chimney
" tops her moan;
" And hovers o'er the palace once
" her own."

Dr Trapp thinks both verſes relate to Tereus;

" Or how of Tereus' metamor-
" phos'd form
" He ſung; for him what preſent,
" what a feaſt
" By vengeful Philomela was pre-
" par'd.
" With what a ſight he ſought the
" deſart woods,
" On the ſame wings, with which
" (ill-fated change!)
" He flutter'd round the palace once
" his own."

82. *Omnia quae Phoebo, &c.*] The Poet concludes this fine Eclogue with telling us, that Silenus related all the ſtories alſo, which Apollo himſelf ſung on the banks of the Eurotas, when he courted his darling *Hyacinthus*.

83. *Eurotas.*] This river, according to Strabo, has it's ſpring near that of Alpheus: for they both riſe near Aſea, a village belonging to Megalopolis, in the Peloponneſus. They both run under ground for ſome furlongs, and then break out again; when the Alpheus takes it's courſe through the Piſatis, and the Eurotas through Laconia, running by Sparta, paſſing through a ſmall valley at Helos, falls into the ſea between Gythium, which is the maritime town of Sparta, and Acraeae. Ῥεῖ δ' [ὁ Ἀλφειὸς] ἐκ τῶν αὐτῶν τόπων, ἐξ ὧν καὶ ὁ Εὐρώτας· καλεῖται δὲ Ἀσία κώμη τῆς Μεγαλοπολίτιδος, πλησίον ἀλλήλων ἔχουσα δύο πηγὰς, ἐξ ὧν ῥέουσιν οἱ λεχθέντες ποταμοί· δύντες δ' ὑπὸ γῆν ἐπὶ συχνοὺς σταδίους, ἀνατέλλουσι πάλιν, εἶθ' ὁ μὲν εἰς τὴν Λακωνικὴν, ὁ δ' εἰς τὴν Πισάτιν καλάγεται. Ὁ μὲν οὖν Εὐρώτας .... παρ' αὐτὴν τὴν Σπάρτην ῥεῖς, καὶ διεξιὼν αὐλῶνα τινὰ μικρὸν κατὰ τὸ Ἕλος, ... ἐκδίδωσι μεταξὺ Γυθίου τοῦ τῆς Σπάρτης ἐπινείου, καὶ Ἀκραίων. Apollo is ſaid by Ovid to have forſaken Delphi for

the vallies echo his ſong to the ſkies; till ſuch time as Veſper commanded the ſheep to be gathered into the folds, and made his appearance in the unwilling heavens.

Ille canit: pulſae referunt ad ſidera valles;
Cogere donec oves ſtabulis, numerumque referre
Juſſit, et invito proceſſit Veſper Olympo.

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for the banks of the Eurotas, when he was in love with Hyacinthus;

" — — — — — Orbis
" In medio poſiti caruerunt carmine Delphi,
" Dum deus *Eurotan*, immunitamque frequentat
" Sparten."

The Eurotas ſeems to have been a favourite river of both Apollo and Diana; for we read in the firſt Aeneid,

" Qualis in *Eurotae* ripis, aut per juga Cynthi,
" Exercet Diana choros."

Juſſitque ediſcere lauros.] The banks of the Eurotas are ſaid to abound with bay-trees. Hence perhaps Apollo was fancied by the Ancients to be more particularly fond of this river, than of any other. Pope has imitated this verſe, in his fourth Paſtoral;

" Thames heard the numbers, as he flow'd along,
" And bade his willows learn the moving ſong."

85. *Cogere donec oves, &c.*] At the end of the firſt Eclogue, the evening was deſcribed by the ſmoaking of the cottage chimneys, and lengthening of the ſhadows: in the ſecond, by the oxen bringing back the plough: and here we have the riſing of the evening ſtar, the gathering of the ſheep into their folds, and the counting of their number. Theſe images are perfectly rural, and ſuited to paſtoral poetry.

86. *Veſper.*] The planet Venus, when ſhe goes before the ſun, is called Lucifer, or the morning ſtar: but when ſhe follows the ſun; ſhe is called Heſperus, or Veſper; and by us the evening ſtar. Thus Cicero, in his ſecond book *de Natura deorum*; " Infima eſt quinque errantium, terraeque proxima ſtella " Veneris, quae Φωσφόρος Graece, " Lucifer Latine dicitur, cum antegreditur ſolem: cum ſubſequitur " autem, *Heſperos.*"

Invito Olympo.] The very ſkies were ſo delighted with this divine ſong of Silenus, that they were ſorry to ſee the evening proceed, and put a ſtop to their entertainment. Milton has a thought ſomething like this, in his ſeventh book; where Adam tells the angel, that the ſun will gladly ſtay to hear his diſcourſe;

" And the great light of day yet wants to run
" Much of his race though ſteep, ſuſpenſe in heav'n
" Held by thy voice, thy potent voice he hears,
" And longer will delay to hear thee tell
" His generation, and the riſing birth
" Of nature from the unapparent deep."

ECLOGA SEPTIMA.

MELIBOEUS.

MELIBOEUS, CORYDON, THYRSIS.

MEL. FORTE ſub arguta conſederat ilice Daphnis, MEL. *Daphnis happened to ſit under a whiſpering holm oak,*

NOTES.

1. *Forte ſub arguta, &c.*] In this Eclogue is repreſented an amebean contention between two ſhepherds, Corydon and Thyrſis. They are deſcribed ſitting under a tree, in company with Daphnis, who ſeems to have been appointed to judge between them. Meliboeus, happening to paſs that way, in queſt of a goat that had ſtrayed, is ſpied by Daphnis, who calls him, and inſiſts on his ſtaying to hear the diſpute. The whole affair is related by Meliboeus.

The Commentators, according to cuſtom, are divided concerning the perſons, whom Virgil is here ſuppoſed to repreſent under the feigned names of Daphnis, Meliboeus, Corydon, and Thyrſis. Servius ſays, that Daphnis is the Sicilian ſhepherd, ſpoken of in the fifth Eclogue, whom he now calls a Diviner, which he thinks is confirmed, by his telling Meliboeus, in the way of Divination, that his goats are ſafe; *Caper tibi ſalvus et hoedi.* Vives takes the whole Eclogue to repreſent a famous contention at Rome between two poets, at which Virgil was preſent: he therefore ſuppoſes Daphnis to be one of Caeſar's learned friends, Meliboeus to be Virgil, and Corydon to be one of Virgil's friends; either Gallus, Varus, or Pollio. Some will have Corydon to be Virgil, and Thyrſis one of his contemporary poets and rivals. La Cerda is poſitive, that the Poet feigns a contention between himſelf and Theocritus, whom he repreſents under the character of Thyrſis. Ruaeus is of opinion, that Corydon may be either Gallus, or Pollio; Thyrſis one of his rivals; Daphnis a common friend; and Meliboeus Virgil himſelf. Catrou will have it, that the two contending ſhepherds are Cebes and Alexander, Meliboeus is either Maecenas or Pollio; and Daphnis Virgil himſelf. Thus, according to theſe various opinions, Daphnis may be either the ancient ſhepherd of Sicily, or one of Caeſar's learned friends, or a friend of Gallus and Pollio, or Virgil himſelf: Meliboeus may be either Virgil, Pollio, or Maecenas: and Corydon may be either Gallus, or Varus, or Pollio, or Virgil himſelf, or one of his

and Corydon and Thyrſis had driven their flocks together: Compulerantque greges Corydon et Thyrſis in unum:

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his ſcholars. Here we may obſerve that Virgil is ſuppoſed to be repreſented under any of the four characters, except that of Thyrſis. It might with equal reaſon have been ſuppoſed, that Virgil intended to repreſent a contention between himſelf, and either Pollio, Gallus, or Varus; that he meant himſelf by Thyrſis, and therefore, out of complaiſance, gave the victory to his patron. But in truth, I believe he did not intend to deſcribe any particular perſon in this Eclogue; but only to imitate Theocritus: for there is not any paſſage in the whole poem, that ſeems to allude to any private character. The ſubject is wholly paſtoral; and the verſes of the two contending ſhepherds relate entirely to their own rural affairs, to their own friendſhips, and to their own amours.

Arguta.] Servius interprets it *canora, ſtridula.* Nothing is more frequent with the poets, than to ſpeak of the whiſpering or murmuring of trees. Thus Theocritus begins his firſt Idyllium;

Ἆδύ τι τὸ ψιθύρισμα καὶ ἁ πίτυς αἰπόλε τήνα
Ἃ ποτὶ ταῖς παγαῖσι μελίσδεται.

Ruæus thinks this epithet may be applied to trees, either on account of the birds ſinging on their branches, or of the wind whiſtling among their leaves.

Conſederat.] In ſome copies it is *conſiderat.*

Ilice.] Caſtelvetrius, as he is quoted by Burman, affirms that neither holm-oaks, pines, junipers, nor cheſtnuts grow in the Mantuan. It is hardly to be imagined, that Virgil could be ignorant of the trees that grew in his own neighbourhood. Our learned Ray, whoſe authority in this caſe is worth that of a hundred grammarians, affirms, that the holm-oak is common in moſt of the provinces of Italy; "In Hetruria aliiſque Italiae provinciis, praeſertim ad mare inferum, inque Gallia Narbonenſi, et Hiſpania, in ſylvis, collibus, et campeſtribus maritimis paſſim et copioſe provenit." The ſame author obſerved the pine in great plenty in ſeveral parts of Italy; particularly near Ravenna, where there is an entire large wood of theſe trees, extending itſelf to the ſea-ſide. He tells us alſo, that cheſtnuts abound in Italy. He does not indeed particularly mention the juniper as an Italian plant; but he ſeems to ſpeak of it as growing in all parts of Europe. However, if we will believe Matthiolus, a learned Italian Botaniſt, the juniper is very common in his country; "Major et minor juniperi ſpecies in pluribus Italiae locis reperitur. Tuſcia urbanas alit, quae in proceram arborem aſſurgunt: viſunturque hae frequentes in agro noſtro Senenſi; quarum fructus ſylveſtribus et craſſior et dulcior habetur."

2. *Compulerantque greges, &c.*] This is an imitation of the beginning

Thyrſis oves, Corydon diſtentas lacte capellas.
Ambo florentes aetatibus, Arcades ambo:

Thyrſis the ſheep, and Corydon the goats diſtended with milk. Both were in the flower of their age, both Arcadians;

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ning of the ſixth Idyllium of Theocritus;

Δαμοίτας τὸ βωκόλος εἰς ἕνα χῶρον
Ταὐτὰ ἀγέλαν ποκ', Ἄρατε, συνάγαγον· ἦς δ' ὁ μὲν αὐτῶν
Πυῤῥὸς, ὁ δ' ἡμιγένειος.

"Damoetas, and the herds-man
"Daphnis drove
"Their flocks to feed, and took
"one ſhady grove;
"The one was bearded, of a
"charming grace,
"The other young, down cloath'd
"his lovely face." CREECH.

Thus alſo we read, at the beginning of the eighth Idyllium;

Ἄμφω τάγ' ἦτην πυῤῥοτρίχω, ἄμφω ἀνάβω,
Ἄμφω συρίσδεν δεδαημένω, ἄμφω ἀείδεν.

"Both yellow locks adorn'd, and
"both were young;
"Both rarely pip'd, and both di-
"vinely ſung." CREECH.

In unum.] Underſtand *locum*; for this is a literal tranſlation of the εἰς ἕνα χῶρον of Theocritus.

4. *Arcades ambo.*] Servius ſays, they were not really Arcadians, becauſe the ſcene is laid near Mantua; but ſo ſkilful in ſinging, that they might be taken for Arcadians. La Cerda thinks they are called Arcadians to ſignify, that they were ſtrong luſty young fellows; becauſe the Arcadians were famous for being robuſt and hardy. Ruaeus thinks they were either really Arcadians, or rather like Arcadians in the art of ſinging; becauſe the ſcene is not laid in Arcadia; but in the Ciſalpine Gaul, on the banks of the Mincius, not far from Mantua. Catrou is of opinion, that, as Cebes and Alexander were ſlaves brought from a foreign country, Virgil took the liberty of feigning them to be Arcadians; becauſe they were equal in ſinging to the Arcadians, a people ſo much celebrated by the Poets. Arcadia is well known to be an inland country of Peloponneſus. It was famous for it's excellent paſturage, vaſt numbers of herds and flocks, and it's extraordinary worſhip of the god Pan, to whom a famous temple was erected in Tegea. This deity was ſaid to have invented the ſhepherd's pipe; and the Arcadians were famous for their ſkill in muſick. They are ſaid to have been taught by Arcas, the ſon of Caliſto by Jupiter, to build cottages, to cloath themſelves with the ſkins of beaſts, and to live on acorns, beechmaſt, and other food of the ſame kind. This rendered them a very hardy and ſtrong people; and made them able to repel the violence of their neighbours, when they invaded them.

6. *Huc*

both equal in ſinging, and ready to anſwer Hither my goat, the very father of my flock had wandered, whilſt I was defending my tender myrtles from the cold:

Et cantare pares, et reſpondere parati. 5
Huc mihi, dum teneras defendo a frigore myrtos,

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6. *Huc.*] So Pierius found it in the Medicean manuſcript: though he prefers *hic*. Heinſius alſo and Burman found *huc* in ſeveral manuſcripts. In the Milan edition 1481, and that of Lyons, 1517, in folio, and in the Paris editions in 4to, 1540 and 1541, and in the London edition by *Pynſon* it is *hic*, which reading alſo is admitted by Pulman, Heinſius, Maſvicius, Ruæus, Cuningam, and Catrou. But Aldus, Robert Stephens, Guellius, La Cerda, and Burman read *huc*; as I find it alſo in the folio editions, of Venice 1562 and Paris 1600, and in the Antwerp edition of 1543.

Dum teneras, &c.] The mention of defending the myrtles from the cold has occaſioned ſome trouble to the Commentators, in ſettling the time of year, in which this Eclogue is ſaid to be written. Servius ſays, ſome underſtand this paſſage in the plain and obvious ſenſe of the words: others, who affirm it was in ſummer, underſtand *dum defendo a frigore* to mean, *I am covering them againſt the future cold:* others underſtand it to ſignify *dum mihi defenſaculum praeparo myrtos a frigore*, that is, *quae ſunt ſine frigoribus.* Surely this laſt interpretation is as harſh as can be imagined. La Cerda prefers that of covering them againſt the future cold; becauſe the greenneſs of the banks, the growing of the reeds, the buzzing of the bees, and the ſhade of the holm-oak ſufficiently declare the ſeaſon to be the Spring. Catrou thinks the epoch of this Eclogue is March or April, when the weather is cool enough to require a ſhelter for the more tender trees. Burman, obſerving how various the opinions of the Commentators are on this ſubject, and finding *teneros* in one manuſcript, and *myrtus* in another, is willing to think the text may have been corrupted, and that we ought to read,

Hic ego dum teneros *defendo a frigore*
foetus;

as we read *Ovium teneros depellere foetus*, in the firſt Eclogue. For my own part, I do not ſee any reaſon to ſuppoſe the text to have been corrupted, or any difficulty in underſtanding this paſſage according to the plain meaning of the words. It is well known, that the *Myrtus communis Italica C. B.* or *common Myrtle*, grows plentifully in Italy, eſpecially on the coaſt of the Tyrrhene ſea; but even in Italy it does not love cold, eſpecially when planted in gardens; "Myrti montes non "amant quin et *frigidos odere* "*tractus*" ſays Matthiolus. Theſe myrtles of Meliboeus were young and tender, and therefore ſtood in need of ſhelter: and it is plain, that a cool ſeaſon is intended, by the words *a frigore.* The argument drawn from the ſhade of the holm-

Vir gregis ipſe caper deerraverat: atque ego Daphnim
Aſpicio: ille ubi me contra videt; Ocius, inquit,
Huc ades, O Meliboee; caper tibi ſalvus et hoedi;
Et, ſi quid ceſſare potes, requieſce ſub umbra.
Huc ipſi potum venient per prata juvenci:
Hic viridis tenera praetexit arundine ripas
Mincius, eque ſacra reſonant examina quercu.
Quid facerem? neque ego Alcippen, nec Phyllida habebam;
Depulſos a lacte domi quae clauderet agnos;
Et certamen erat, Corydon cum Thyrſide magnum.

I ſee Daphnis: and as ſoon as he ſees me, he calls out; Come hither, O Meliboeus; your goat is ſafe and your kids; and if you can ſtay, reſt under the ſhade. Your bullocks will come hither through the meadows to drink of their own accord: here the verdant Mincius has covered the banks with tender leaves; and the ſwarms hum from the ſacred oak. What could I do? I had neither Alcippe nor Phyllis, to ſhut up the weaned lambs at home: and it was a great contention, Corydon and Thyrſis.

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holm-oak proves nothing; becauſe thoſe trees are green all the winter; nor is any one circumſtance mentioned, which does not agree with the beginning of the ſpring, the ſeaſon which Catrou has rightly aſſigned.

7. *Vir gregis.*] This expreſſion is uſed alſo by Theocritus, in the eighth Idyllium;

Ὦ τράγε, τᾶν λευκᾶν αἰγᾶν ἄνερ.

12. *Hic viridis, &c.*] The verdure of the fields adjoining to the Mincius ſeems to have been remarkable: our Poet mentions it again in the third Georgick;

" Et *viridi in campo* templum de
" marmore ponam
" Propter aquam, tardis ingens ubi
" flexibus errat
" *Mincius*, et *tenera praetexit arun-*
" *dine ripas.*"

13. *Sacra . . . . . quercu.*] The oak was accounted ſacred, not only by the Greeks and Romans; but alſo by the Britons and Gauls.

Reſonant examina.] Thus Theocritus, in the firſt Idyllium;

" —— Τηνεὶ δρύες, ὧδε κύπειρος,
" Ὧδε καλὸν βομβεῦντι ποτὶ σμή-
" νεσσι μέλισσαι."

14. *Alcippen nec Phyllida.*] Servius is of opinion, that theſe were miſtreſſes of the ſingers; and therefore that the meaning of theſe words is; I neither had Alcippe, like one, nor Phyllis like the other. La Cerda agrees with Servius: but Ruaeus thinks they were the ſervants of Meliboeus. Catrou embraces this laſt opinion: and indeed the former would have quite deſtroyed his ſyſtem: for we cannot ſuppoſe, that Cebes and Alexander, who are ſaid to have been Virgil's ſlaves, had each of them a maid-ſervant of his own. It muſt be confeſſed however, that the opinion of Servius is the moſt natural.

16. *Et certamen erat, &c.*] " He " ſpeaks figuratively, it was a great " contention, one with another, *ille* " *cum illo*, as if you ſhould ſay, It is " a great contention, Virgil with " Cicero. He ſeems to have uſed " the nominative caſe for the ge- " nitive, *Corydonis.*" SERVIUS.

La

However I made my own business give way to their sport. They began therefore to contend with alternate verses: the Muses would have them sing alternately. Corydon began, and Thyrsis answered in his turn.

Posthabui tamen illorum mea seria ludo.
Alternis igitur contendere versibus ambo
Coepere: alternos Musae meminisse volebant.
Hos Corydon, illos referebat in ordine Thyrsis.
Cor. Nymphae, noster amor, Libethrides: aut mihi carmen,

Cor. O ye Libethrian Nymphs, my delight, either inspire me with such poems,

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La Cerda understands it to be a figurative expression; *certamen* being put for *certator*; so that, according to him, it should be rendered *Corydon was a great contender*. Burman says, it is an elegant apposition, like that of Cicero; "Unum-"que certamen erat relictum, sen-"tentia Volcatii."

18. *Alternis igitur, &c.*] In like manner we read in the third Eclogue;

"Alternis dicetis: amant alterna
"Camenae."

21. *Nymphae, noster amor, &c.*] "This first amebean contains a "prayer for poetry. Corydon in-"treats the Muses to give him such "a power of verse, as they have "bestowed on Codrus: otherwise "he declares he will give over the "art." RUAEUS.

Thyrsis answers by calling on the Arcadian shepherds, to crown some rising genius with ivy, to break the heart of Codrus; or to crown him with *baccar*, to defend him from the influence of a malicious tongue.

Nymphae .... Libethrides.] According to Strabo, Libethrum is the name of a cave in or near the mountain Helicon, which lies near Parnassus, consecrated to the Libethrian nymphs or Muses, by the Thracians who inhabited those parts, were called Pieres, and were afterwards succeeded by the Macedonians; Ὁ μὲν οὖν Ἑλικὼν οὐ πολὺ διεστηκὼς τοῦ Παρνασσοῦ ἐναμιλλός ἐστιν ἐκείνῳ, κατά τε ὕψος καὶ περίμετρον, ἄμφω γὰρ χιονοβόλα τὰ ὄρη, καὶ πετρώδη· περιγράφεται δ' οὐ πολλῇ χώρᾳ. Ἐνταῦθα δ' ἐστὶ τό τε τῶν Μουσῶν ἱερὸν, καὶ ἡ Ἱπποκρήνη, καὶ τὸ τῶν Λειβηθρίδων Νυμφῶν ἄντρον· ἐξ οὗ τεκμήροιτ' ἄν τις, Θρᾷκας εἶναι τοὺς τὸν Ἑλικῶνα ταῖς Μούσαις καθιερώσαντας· οἵ καὶ τὴν Πιερίαν, καὶ το Λείβηθρον, καὶ τὴν Πίμπλειαν ταῖς αὐταῖς θεαῖς ἀνεδείξαν· ἐκαλοῦντο δὲ Πίερες· ἐκλιπόντων δ' ἐκείνων, Μακεδόνες νῦν ἔχουσι τὰ χωρία ταῦτα. In the tenth book also, he tells us, that Libethrum anciently belonged to the Thracians, who inhabited Boeotia, and dedicated the mountain Helicon, and the cave of the Libethrian Nymphs to the Muses; Πιερία γὰρ, καὶ Ὄλυμπος, καὶ Πίμπλα, καὶ Λείβηθρον τὸ παλαιὸν ἦν Θράκια χωρία καὶ ὄρη· νῦν δὲ ἔχουσι Μακεδόνες· τόν τε Ἑλικῶνα καθιέρωσαν ταῖς Μούσαις Θρᾷκες οἱ τὴν βοιωτίαν ἐποικήσαντες, οἵπερ καὶ τὸ τῶν Λειβηθριάδων Νυμφῶν ἄντρον καθιέρωσαν. Pliny speaks of Libethra, a fountain in Magnesia;

Quale meo Codro, concedite: proxima Phoebi

as you have inſpired my Codrus: he makes ſuch as are next to the verſes of Phoebus:

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neſia; "Theſſaliae annexa Mag-
" neſia eſt, cujus ſons Libethra." Pomponius Mela ſeems alſo to ſpeak of Libethra as a fountain; " Ter-
" rae interiores claris locorum no-
" minibus inſignes, pene nihil ig-
" nobile ferunt. Hinc non longe
" eſt Olympus, hic Pelion, hic
" Oſſa, montes gigantum fabula
" belloque memorati: his Muſarum
" parens domusque Pieria: hic no-
" viſſime calcatum Graio Herculi
" ſolum, ſaltus Oeteus: hic ſacro
" nemore nobilia Tempe: hic Li-
" bethra, carminumque fontes ja-
" cent." Solinus alſo mentions Libethrus, a fountain of Magneſia; " Sed ne tranſeamus praeſidium poe-
" tarum, fons Libethrus et ipſe
" Magneſiae eſt." Servius ſays Libethrus is a fountain of Boeotia, where the Muſes were worſhipped; and that the Poet calls them Libethrides from that fountain, juſt as they might be called Hippocrehides from the fountain Hippocrene. He adds, from Varro, that the Nymphs are the ſame with the Muſes, the reaſon of which is, that the motion of water is muſical. Vibius Sequeſter mentions Libethros a fountain of Boeotia, and Libethris a mountain of Aetolia. La Cerda contends, that the Libethrian Nymphs are different from the Muſes; in confirmation of which he quotes Strabo and Pauſanias. As for Strabo, the paſſages above quoted from that author ſeem rather to prove, that they are not different: but the quotation from Pauſanias ſeems full to his purpoſe; for that author calls it the Libethrian mountain, and ſays there are ſtatues upon it of the Muſes, and of the Libethrian Nymphs: Κορονείας δὲ σταδίους ὡς τεσσεράκοντα ὄρος ἀπέχει το Λιβήθριον, ἀγάλματα, δὲ ἐν αὐτῷ Μουσῶν τε καὶ Νυμφῶν ἐπίκλησίν ἐστι Λιβηθρίων. Ruaeus ſeems to think it a fountain, on the authority of Solinus, and renders *Nymphae* Muſes. Catrou ſays " The
" Nymphs of Boeotia are called Li-
" bethrides: By theſe Nymphs we
" ought perhaps to underſtand the
" Muſes; to whom a cave in Boe-
" otia, called Libethrum was con-
" ſecrated." Thus, according to theſe various authors, Libethrum, Libethra, Libethrus, or Libethris, may be either a cave, a mountain, or a ſpring, either in Boeotia, Magneſia, or Aetolia. In this great variety of opinions, I believe it will be ſafeſt to abide by the authority of Strabo, who, in two different places, affirms Libethrum to be a cave. By what he has ſaid of it, we may queſtion, whether it was a cave in the mountain Helicon itſelf, or another hill in that neighbourhood, in which this ſacred cave was to be found. If we take the latter ſenſe, we ſhall make Strabo agree with thoſe, who call Libethrum a mountain: and thus the Libethrian cave will be a cave in the mountain Libethrum, of Boeotia, near Helicon. We have ſeen that Pliny

or if we cannot all do all things, Verſibus ille facit; aut ſi non poſſumus omnes,

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places the fountain Libethra in Magneſia; but he does not ſay a word of it's being ſacred to the Muſes; nor do they ſeem ever to have made their habitation either in Magneſia or Aetolia. There might poſſibly be a fountain called Libethra in Magneſia, as well as a mountain called Libethrum in Boeotia: for we find there was not only the mountain Helicon in that country; but alſo a river of the ſame name in Macedonia. Hence the other Geographers may eaſily be ſuppoſed to have confounded the Magneſian fountain with the Libethrian mountain or cave; and to have aſcribed to one what belongs to the other. We may therefore venture to conclude, that the Libethrian Nymphs are no other than the Muſes; and that they were ſo called from a cave in Libethrum, a mountain of Boeotia, which, as well as Helicon, was conſecrated to thoſe deities.

22. *Meo Codro.*] We have the authority of ſome copies of Servius, to prove, that Valgius, in his Elegies, mentioned Codrus, as contemporary with Virgil; "Codrus "poëta ejuſdem temporis fuit, ut "Valgius in ſuis Elegis refert." But the verſes, not only of Codrus, but of Valgius alſo, are now loſt: and even this note of Servius is doubtful; for according to Burman, it is wanting in ſeveral manuſcripts. We may conclude however, that this Codrus was contemporary with Virgil, from his being here mentioned; that he was his friend, from his calling him *my Codrus*; and that Virgil thought him a good poet; becauſe he ſays, he makes verſes next to thoſe of Apollo. All theſe expreſſions are put into the mouth of Corydon, to whom he aſſigns the victory at laſt; and therefore we may believe, that what he ſays is conformable to the opinion of Virgil himſelf. Juvenal ſpeaks of one Codrus, as a ſorry poet, at the beginning of his firſt Satire;

"Semper ego auditor tantum? "nunquamne reponam,
"Vexatus toties rauci Theſeïde "Codri?
"Impune ergo mihi recitaverit ille "togatas,
"Hic elegos? impune diem con- "ſumpſerit ingens
"Telephus? aut ſummi plena jam "margine libri
"Scriptus, et in tergo, nec dum "finitus Oreſtes?"

Shall I but hear ſtill? never pay that ſcore?
Vex'd with hoarſe Codrus' Theſeis o're and o're?
Shall he, unpuniſh'd, read me tedious playes?
He elegies? huge Telephus whole dayes
Unpuniſh'd ſpend me? or Oreſtes, writ
Margent and outſide, but not finiſh'd yet. STAPYLTON.

He alſo ridicules the poverty of that poet, in his third Satire;

"Lectus

Hic arguta ſacra pendebit fiſtula pinu. *my ſhrill pipe ſhall hang upon the ſacred pine.*

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" Lectus erat Codro Procula mi-
" nor, urceoli ſex,
" Ornamentum abaci: nec non et
" parvulus infra
" Cantharus, et recubans ſub eo-
" dem marmore Chiron,
" Jamque vetus Graecos ſervabat
" ciſta libellos,
" Et divina Opici rodebant car-
" mina mures.
" Nil habuit Codrus, quis enim
" negat? et tamen illud
" Perdidit infelix totum nil: ulti-
" mus autem
" Aerumnae cumulus, quod nu-
" dum, et fruſtra rogantem
" Nemo cibo, nemo hoſpitio, tec-
" toque juvabit."

Shorter than's dwarfe-wife Codrus had a bed,
Item, ſix little jugs on's cupboards head;
Item, beneath it ſtood a two ear'd pot
By Chiron's herbal: laſtly he had got
A cheſt with ſome Greek authors, where the fierce
Barbarous mice gnaw'd never dying verſe.
Who knows not Codrus nothing had? yet croſt
By fire, poor wretch, he all that nothing loſt:
And to accumulate the beggar's grief
None gave him houſe-room, or a meal's relief. STAPYLTON.

His poverty is mentioned alſo by Martial, in the fifteenth Epigram, of the third book;

" Plus credit nemo, quam tota
" Codrus in urbe.
" Cum ſit tam pauper, quomodo?
" caecus amat."

But as theſe poets, who flouriſhed in the reign of Domitian, ſpeak of Codrus as their contemporary; he cannot be the perſon, whom Virgil here mentions.

Proxima.] Underſtand *carmina.*

23. *Facit.*] *Facit carmina* is uſed alſo in the third Eclogue;

" Pollio et ipſe facit nova carmina."

Aut ſi non poſſumus omnes, &c.] This paſſage ſeems to be very obſcure; and the Commentators give us very little light into it. Servius only refers us to a like expreſſion in the eighth Eclogue; and thinks he ought to have ſaid *aut ſi ego non poſſum.* The ſenſe of the paſſage in the eighth Eclogue is this; The Poet having related the verſes of Damon, calls upon the Muſes to relate thoſe of Alpheſiboeus, becauſe we cannot all do all things; *non omnia poſſumus omnes.* It ſeems therefore to be a proverbial expreſſion, of our not being able to do every thing of ourſelves, without the aſſiſtance of a Deity. It is agreed by general conſent, that, by hanging his pipe on a pine, is meant that he will relinquiſh his art. But then, why ſhould he for ever give over ſinging, if he cannot equal his friend Codrus, whom he allows to be ſecond to Apollo? La Cerda in-

Thyr. O ye Arcadian ſhepherds, adorn with ivy ſome riſing poet,

Thyr. Paſtores hedera creſcentem ornate poëtam 25

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terprets *ſi non poſſumus omnes* to mean, *if I cannot aſpire to the dignity of ſo great a verſe:* but then why does he ſay *omnes*, when he means only himſelf? Ruaeus paſſes it over without any remark; and only renders it *ſi non omnes poſſumus id aſſequi:* that is, *if we cannot all obtain it:* but who are theſe *all?* Marolles tranſlates it "ou ſi tous tant que nous ſommes, "ne pouvons y parvenir." Catrou underſtands Corydon to mean, *if it is a favour that the Muſes do not grant to any one:* "ou, ſi c'eſt une "faveur que vous n'accordez a "perſonne:" but then how does *omnes* ſignify *any one?* W. L. tranſlates it,

"Or if wee cannot all ſo happy
"bee."

The Earl of Lauderdale,

"But ſince that all men cannot
"reach the bays."

Dryden,

"Or if my wiſhes have preſum'd
"too high,
"And ſtretch'd their bounds be-
"yond mortality."

Dr Trapp follows Dryden, in ſuppoſing *id aſſequi* to be underſtood, and ſays it means to write as well as Codrus;

"—— Or if That
"We cannot all obtain."

I believe at laſt we muſt conſider *non poſſumus omnes*, as the ſame proverbial expreſſion with *non omnia poſſumus omnes*, that is, *we cannot do every thing without the aſſiſtance of a Deity*, or *by our own ſtrength.* According to this conſtruction the ſenſe will be this: "O ye Muſes "inſpire me to write ſuch verſes "as Codrus; or elſe, if, as we "commonly ſay, *we cannot all do* "*every thing*, that is, if you re-"fuſe your aſſiſtance, and I cannot "perform this by my own ſtrength, "I will hang my pipe here on the "ſacred pine, that is, I will never "attempt to make any more "verſes."

24. *Sacra pendebit fiſtula pinu.*] It was a cuſtom amongſt the Ancients, when they gave over any employment, to devote their inſtruments, and hang them up in ſome ſacred place. To this cuſtom Horace alludes, when he ſays

"Nunc arma defunctumque bello
"Barbiton hic paries habebit."

Thus alſo Propertius;

"Pendebatque vagi paſtoris in ar-
"bore votum
"Garrula ſylveſtri fiſtula ſacra
"deo."

The pine was ſacred to Cybele, who turned her beloved Atys or Attis into that tree; as we read in the tenth book of Ovid's Metamorphoſes;

"Et

Arcades, invidia rumpantur ut ilia Codro. *that the heart of Codrus may burſt with envy.*

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" Et ſuccincta comas, hirſutaque
" vertice pinus;
" Grata deum matri. Siquidem
" Cybeleïus Attis
" Exuit hac hominem truncoque
" induruit illo."

25. *Paſtores hedera, &c.*] It is the general opinion of the Commentators, that Thyrſis ſpeaks here in contempt of Codrus, whom Corydon had extolled. But I rather think, that Virgil intended a complement to that poet, in theſe lines of Thyrſis, as well as in thoſe of his Antagoniſt. The complement is more direct in the former; and more oblique in the latter. Corydon declares his poetry to be next to that of Apollo, and invokes the Muſes to aſſiſt him in writing after the ſame manner. Thyrſis does not in the leaſt diſpute the goodneſs of his poetry; but calls on the Arcadian ſhepherds, to inſtruct ſome young poet to write in ſuch a manner, as to become the envy of Codrus. Thus, though Thyrſis, in oppoſition to his antagoniſt who had mentioned Codrus as his friend, wiſhes ſome future poet may equal, or perhaps exceed him; yet he thereby tacitly confeſſes, that he is ſuperior to all preſent poets. Hence it is plain, that Virgil contrives, with great elegance, to make the friend and enemy of Codrus concur in his praiſe.

Hedera.] The Ivy was frequently uſed by the Ancients in crowning poets. Thus Horace;

" Me *doctarum hederae praemia*
" *frontium*
" Diis miſcent ſuperis."

Thus alſo our Poet himſelf, in the eighth Eclogue;

" —— Accipe juſſis
" Carmina coepta tuis; atque hanc
" ſine tempora circum
" Inter victrices *hederam* tibi ſer-
" pere lauros."

The ivy with yellow berries is ſaid by Pliny to be the ſort uſed in the crowns of poets. See the notes on ver. 39. of the third Eclogue; and ver. 258. of the ſecond Georgick. Servius ſays the poets are crowned with ivy, as if they were dedicated to Bacchus; becauſe the poetical fury is like that of the Bacchanalians; or perhaps becauſe ivy is ever green, as good poetry deſerves eternity. A late witty writer has ſaid, that ivy is a juſt emblem of a Court-poet; becauſe it is *creeping*, *dirty*, and *dangling*.

Creſcentem ornate poëtam.] Pierius found *naſcentem* in the Roman and Medicean manuſcripts: but he looks upon *creſcentem* as the genuine reading. Heinſius alſo and Burman find *naſcentem* in ſome manuſcripts, and *creſcentem* in others.

Servius ſeems to underſtand this *growing poet* to be ſpoken by Thyrſis of himſelf. La Cerda doubts; " incertum an ſe an alium quemvis " intelligat."

Or if he ſhall praiſe him contrary to his opinion, bind his brow with baccar,

Aut ſi ultra placitum laudarit, baccare frontem

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27. *Aut ſi ultra placitum, &c.*] Servius interprets *ultra placitum, mimice, irriſorie*; *ultra quam placeo et mereor*; Guellius ſays, that *ultra placitum laudare* is the ſame with that expreſſion of Plutarch, in his treatiſe περὶ τοῦ ἑαυτὸν ἐπαινεῖν ἀνεπιφθόνως; Ἀναγκαζόμεθα συνεφάπλεσθαι παρὰ γνώμην τῶν ἐπαίνων, καὶ συνεπιμαρτυρεῖν πρᾶγμα κολακείᾳ μᾶλλον ἀνελευθέρῳ προσῆχον ἢ τιμῇ, τὸ ἐπαινεῖν παρόντας, ὑπομένοντες. La Cerda alſo thinks this paſſage of Plutarch much to the purpoſe. The Philoſopher is ſpeaking of the pleaſure it gives a man to be praiſed by others: and of the offence it gives to others to hear a man praiſe himſelf. "In the firſt place, ſays he, "it is a breach of modeſty, for a "man to praiſe himſelf: becauſe he "ought rather to be out of counte"nance, when another praiſes "him. Secondly it is unjuſt; be"cauſe he aſſumes to himſelf, "what he ought to receive from "another. In the third place, it "obliges us either by our ſilence, "to ſeem uneaſy and to envy him: "or elſe *to join in praiſing him contrary to our opinion*, and to teſtify "our approbation; and conſe"quently to be guilty of a diſho"nourable flattery, by praiſing a "man to his face." This *praiſing a man contrary to our opinion* does indeed ſeem to be the meaning of *ultra placitum laudare:* but the poet ſeems to have had ſome farther deſign, in this paſſage; becauſe he ſpeaks of a charm to be made uſe of againſt an evil tongue. La Cerda refers us to a paſſage in the ſecond chapter of the ſeventh book of Pliny, where he ſpeaks of a tradition, that there were ſome families in Africa, whoſe *praiſes* had the power of deſtroying cattle, withering trees, and killing children; "In eadem A"frica familias quoſdam effaſcinan"tium, Iſigonus et Nymphodorus "tradunt: quarum *laudatione* in"tereant probata, areſcant arbores, "emoriantur infantes." That learned Commentator adds, that it was uſual among the Ancients, when they praiſed any one to add *praefiſcine* or *praefiſcini*, that is *ſine faſcino*, thereby declaring, that they praiſed ſincerely, without any ill intention. He confirms this by a quotation from the Setina of Titinius, where one ſays, *Paula mea, amabo*, to which another adds, "Pol tu ad laudem addito *prae*, "*fiſcini, ne puella faſcinetur.*" He adds another quotation from the fifth ſcene of the ſecond act of the *Rudens* of Plautus; where Sceparnio a ſlave, having drawn up a bucket of water out of a well, and applauded himſelf for having done it with unuſual facility, cries out *praefiſcine*, for fear he ſhould hurt himſelf, by praiſing his action too much;

"Pro Dî immortales! in aqua
"nunquam credidi
"Voluptatem

Cingite, ne vati noceat mala lingua futuro.
Cor. Setoſi caput hoc apri tibi, Delia, parvus

that an evil tongue may not hurt the future poet.
Cor. *O Delia, the little Mycon ſhall bring you this head of a briſtled boar,*

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" Voluptatem ineſſe tantam! ut
" hanc traxi lubens!
" Nimio minus altus puteus viſu'ſt
" quam prius,
" Ut ſine labore hanc extraxi!
" *praefiſcine!*"

Ruaeus alſo refers us to a like paſſage in the fourth ſcene of the ſecond act of the Aſinaria;

" *Praefiſcine* hoc nunc dixerim!
" nemo etiam me accuſavit
" Merito meo, neque me Athenis
" alter eſt hodie quiſquam,
" Cui credi recte aeque putent."

We may therefore conclude, that the ſenſe of the paſſage under conſideration is this; Thyrſis wiſhes, that the riſing poet may break the heart of Codrus with envy; and for fear he ſhould beſtow any ſiniſter praiſes on him, which by their faſcinating quality might injure him, he would have his head crowned with *baccar*, a plant endued with a faculty of reſiſting witchcraft. It is certain, that the Ancients were very credulous with regard to faſcination, or witchcraft; and as the ignorant country people are uſually moſt addicted to ſuperſtition; Virgil, with great propriety, puts ſuch expreſſions as theſe in the mouths of his ſhepherds.

Baccare.] See the note on ver. 19. of the fourth Eclogue.

28. *Mala lingua.*] Our country people, even at this day, impute many diſorders of themſelves and their cattle to an *evil tongue*; and ſuperſtitiouſly believe that ſome croſs old women, by muttering ſome faſcinating words, are really the cauſe of thoſe diſorders.

It is, I think, univerſally agreed, that Corydon has the victory, in this firſt part of the contention.

29. *Setoſi caput, &c.*] Corydon promiſes to Diana the head of a boar, and the branches of a ſtag; and if ſhe will make him ſucceſsful in hunting; to erect a marble ſtatue of her. Thyrſis addreſſes himſelf to Priapus; and tells him, that though from his poverty he may expect only an offering of milk and cakes; yet, if he will cauſe his flock to increaſe, inſtead of a marble ſtatue he will make him a golden one.

La Cerda ſays, that Guellius proves from Euſtathius, that the head of the wild boar, when killed, uſed to be offered to Diana. But Guellius does not ſay this: he quotes Euſtathius, to prove, that the head of the boar uſed to be given to the perſon, who had given him the firſt wound; and confirms this by the ſtory of Meleager and Atalanta in Ovid. His words are theſe; " Hom. " Il. ι.

" Ἀμφὶ συὸς κεφαλῇ, καὶ δέρματι
" λαχνήεντι:

and the branched horns of a long-lived ſtag.

Et ramoſa Mycon vivacis cornua cervi. 30

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" ubi docet Euſtathius, lege venationis praemium caput ferae antiquitus reddi rite ſolitum primum ex coetu feram jaculato, his verbis; σημείωσαι ὅτι μέχρι νῦν πολλαχοῦ, καὶ μάλιστα περὶ λυκίαν, γέρας κυνηγέτη πρώτῳ βαλόντι ἔλαφον, ἢ αἶγα, ἢ σῦν, ἡ κεφαλὴ, κἂν ἀχρεῖον εἴη τὸ τῆς βολῆς: qui et idem prius paulo docuit, Meleagrum capite et tergore apri Calydonii amaſiam Atalantam demeruiſſe. Tu autem lector, an fabulam illam paſtor hic, an venationis morem reſpexerit videris." But what La Cerda quotes from the Scholiaſt on the Plutus of Ariſtophanes is full to the purpoſe. He ſays, it was the cuſtom of the hunters to nail up part of the prey, as the head or the foot, againſt a tree in the wood, in honour of Diana; Ἔθος ἦν τοὺς θηροῦντάς τινα ἄγραν μέρος τι τοῦ θηρομένου, κεφαλὴν, ἢ πόδα προσηλοῦν πασσάλῳ ἐπὶ τινος δένδρου, εἰς αὐτὴν τὴν ὕλην πρὸς τιμὴν τῆς Ἀρτεμίδος. Thus Niſus, in the ninth Aeneid, calls the Moon, or Diana herſelf to witneſs, how often he has hung up againſt her temple part of what he has taken in hunting;

" Suſpiciens altam Lunam, ſic voce
" precatur;
" Tu dea, tu praeſens noſtro ſuc-
" curre labori,
" Aſtrorum decus, et nemorum La-
" tonia cuſtos.
" Si qua tuis unquam pro me pater
" Hyrtacus aris
" Dona tulit; ſi qua ipſe *meis ve-*
" *natibus auxi*,
" *Suſpendive tholo*, aut *ſacra ad faſti-*
" *gia fixi.*"

Delia.] Diana or the Moon was the daughter of Latona, and goddeſs of hunting. She was called Delia, as her brother Apollo was alſo called Delius from the iſland Delos, which roſe out of the ſea on purpoſe to afford a place, for Latona to be delivered of them.

Parvus . . . . . Mycon.] Servius interprets *parvus*, *vel humilis*, *vel pauper*, *vel minor aetate*; and ſays Mycon is either his ſon or his patron. Ruaeus takes Mycon to be Corydon's friend.

" Corydon is repreſented as full
" of reſpect for the chaſte goddeſs,
" whom he invokes. He dares not
" offer her a preſent with his own
" hands: but borrows thoſe of a
" young ſhepherd." CATROU.

30. *Ramoſa.*] Thus Pliny, ſpeaking of the horns of animals, ſays; " Nec alibi major naturae laſcivia:
" luſit animalium armis: ſparſit
" haec in *ramos*, ut cervorum." Thus alſo our Poet again, in the firſt Aeneid;

" Ductoreſque ipſos primum capita
" alta ferentes,
" *Cornibus arboreis*, ſternit."

Vivacis.] Stags are uſually ſaid to live to a great age. The Earl of Lauderdale

Si proprium hoc fuerit, laevi de marmore tota
Puniceo ſtabis ſuras evincta cothurno.
THYR. Sinum lactis, et haec te liba, Priape, quotannis

If this may prove perpetual, you ſhall be made entirely of poliſhed marble; and your legs ſhall be covered with ſcarlet buſkins.
THYR. *O Priapus, it is ſufficient for you to expect a jug of milk,*

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Lauderdale erroneouſly tranſlates *vivacis, as yet ſcarce dead.*

31. *Si proprium hoc fuerit.*] " That is, if you ſhall make it as " it were my own, and perpetual. " Thus *Aen.* I. 76.

" Connubio jungam ſtabili, pro-
" priamque dicabo:

" and *Aen.* III. 85.

" Da propriam Thymbraee do-
" num:

" alſo Aen. VI. 871.

" —— Propria haec ſi dona fuiſſent.

" But what is that *hoc?* That I " ſhould make ſuch verſes as Co- " drus, ſays Servius; but errone- " ouſly: for what have Diana, the " boar, and the ſtag, to do with " poetry? This is a better ſenſe; " as I have ſucceeded in the hunt- " ing of this boar and ſtag; ſo " may this ſucceſs be perpetual." RUAEUS.

Tota.] It was a frequent practice, to make only the head and neck of a ſtatue of marble. Therefore Corydon vows an entire ſtatue of marble to Diana.

32. *Puniceo ſtabis, &c.*] In the firſt Aeneid, Virgil repreſents Venus in the diſguiſe of a Tyrian huntreſs, with purple buſkins on her legs;

" Virginibus Tyriis mos eſt geſtare
" pharetram,
" Purpureoque alte ſuras vincire
" cothurno."

Ruaeus ſeems to underſtand, that the ſtatue was to be of porphyry, a red ſort of marble; Catrou thinks the ſtatue was to be marble, and the buſkins porphyry; " Je vous " érigeray une ſtatuë de marbre, et " j'ordonneray au ſculpteur de luy " faire un brodequin de porphyre."

Suras.] The calves of the legs.

Cothurno.] A ſort of boot made uſe of by hunters.

33. *Sinum.*] The *ſinum* ſeems to have been a large veſſel, with a big belly, like what we call a *jugg*, and in the Eaſt parts of England a *gotch.* Varro ſays it is a large wine-veſſel, ſo called *ab ſinu*, becauſe it has a larger belly than the *poculum* or drinking cup; " Vas vinarium " grandius Sinum ab ſinu, quod " Sinum majorem cavationem quam " pocula habebat." Servius obſerves, that the firſt ſyllable of *ſinum* is long, whereas that of *ſinus*, a *boſom*, is ſhort. Hence Voſſius is of opinion, that it is not thence derived, as Varro imagined. He rather thinks Turnebus in the right, who derives it from δῖνος, *vortex*, it being

and theſe cakes every year. Expectare ſat eſt: cuſtos es pauperis horti.

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being uſual to change δ into ς. He thinks an objection may be made alſo to this derivation; becauſe this ſort of veſſel was not turbinated. Hence he is of opinion that it may perhaps rather be derived from δινέω, *verſo, gyro*; becauſe the milk is turned about in it. This he ſtrengthens by the authority of S. Iſidore, who ſays "Sinum vas, in quo bu-" tyrum conficitur." It is plain, that both S. Iſidore and Voſſius take *ſinum* to be what we call a churn. But it is plain from Varro, that it was a veſſel made uſe of for wine as well as milk: beſides it does not appear to me, that the art of churning milk to make butter is ſo ancient.

Lactis . . . . liba.] The inferior deities did not uſe to have victims offered them; but milk, cakes, and fruits. In an Epigram of Catullus, Priapus is repreſented ſpeaking of theſe offerings, and deſiring alſo to have a goat ſacrificed to him, but in ſecret;

"Florido mihi ponitur picta vere
" corolla
"Primitu, et tenera virens ſpica
" mollis ariſta:
"Luteae violae mihi, luteumque
" papaver,
"Pallenteſque cucurbitae, et ſuave
" olentia mala,
"Uva pampinea rubens educata
" ſub umbra,
"*Sanguine* hanc etiam mihi, *ſed*
" *tacebitis* aram
"Barbatus linit hirculus, cornipeſ-
" que capella,
"Pro queis omnia honoribus haec
" neceſſe Priapo
"Praeſtare, et domini hortulum,
" vineamque tueri."

"*Libum* was a kind of cake, "made of flour, honey, and oil. "It was ſo called, becauſe part of "it was thrown by the ſacrificers "into the fire, and offered to the "gods: for *libare* often ſignifies to "ſacrifice; though it is properly "uſed only for pouring out liquors; "being derived from λείβω, *ſtillo.*" RUAEUS.

Priape.] This deity was fabled to be the ſon of Bacchus and Venus, according to Diodorus Siculus, who thinks this ſtory aroſe from the obſervation, that wine provokes to venery; Μυθολογοῦσιν οὖν οἱ παλαιοὶ τὸν Πρίαπον υἱὸν εἶναι Διονύσου καὶ Ἀφροδίτης, πιθανῶς τὴν γένεσιν ταύτην ἐξηγούμενοι· τοὺς γὰρ οἰνωθέντας φυσικῶς ἐντετάσθαι πρὸς τὰς ἀφροδισιακὰς ἡδονάς· τινὲς δὲ φασὶ τὸ αἰδοῖον τῶν ἀνθρώπων τοὺς παλαιοὺς μυθῳδοὺς βουλομένους ὀνομάζειν, πρίαπον προσαγορεῦσαι· ἔνιοι δὲ λέγουσι τὸ γεννητικὸν μόριον, αἴτιον ὑπάρχον τῆς γενέσεως τῶν ἀνθρώπων καὶ διαμονῆς εἰς ἅπαντα τὸν αἰῶνα, τυχεῖν τῆς ἀθανάτου τιμῆς. The ſame author relates alſo a ſtrange fable of the Egyptians, concerning this deity, which the curious reader may find in the fourth book. He adds, that Priapus was worſhipped, not only in temples, in cities, but alſo

Nunc te marmoreum pro tempore fecimus, at tu, 35 *We have now made you a marble ſtatue for the preſent:*

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alſo in fields and villages; where he is the guardian of vineyards and gardens: that he is honoured in all the ſacrifices to Bacchus, with great mirth and jeſting; Τὰς δὲ τιμὰς οὐ μόνον κατὰ πόλιν ἀπονέμουσιν αὐτῷ ἐν τοῖς ἱεροῖς, ἀλλὰ καὶ κατὰ τὰς ἀγροικίας, ὁπωροφύλακα τῶν ἀμπελώνων ἀποδεικνύντες καὶ τῶν κήπων ἔτι δὲ πρὸς τοὺς βασκαίνοντάς τι τῶν καλῶν, τοῦτον κολασὴν παρεισάγοντες· ἔν τε ταῖς τελεταῖς οὐ μόνον Διονυσιακαῖς, ἀλλὰ καὶ ταῖς ἄλλαις ἁπάσαις οὗτος ὁ θεὸς τυγχάνει τιμῆς τίνος, μετὰ γέλωτος καὶ παιδιᾶς παρεισαγόμενος ἐν ταῖς θυσίαις. This deity was repreſented to be of a very deformed and moſt obſcene figure, with a ſcythe in his hand, to affright thieves and birds, and ſerved for the ſame purpoſe as our ſcare-crows. He was often cut out of any rough block of wood, as Horace deſcribes him, in the eighth Satire of the firſt book. This poet adds, that his head was crowned with reeds, to terrify the birds;

" Olim truncus eram ficulnus, in-
" utile lignum;
" Cum faber incertus, ſcamnum,
" faceretne Priapum,
" Maluit eſſe deum. Deus inde
" ego, furum aviumque
" Maxima formido. Nam fures
" dextra coërcet,
" Obſcoenoque ruber porrectus ab
" inguine palus.
" Aſt importunas volucres in ver-
" tice arundo
" Terret fixa, vetatque novis con-
" ſidere in hortis."

Our Poet repreſents him with a ſcythe made of willow, and alludes to his being peculiarly worſhipped at Lampſacum, a city on the Helleſpont, in the fourth Georgick;

" Et cuſtos furum atque avium,
" cum falce ſaligna,
" Helleſpontiaci ſervet tutela Pri-
" api."

Propertius alſo ſpeaks of his terrifying the birds with his ſcythe;

" Pomoſiſque ruber cuſtos ponatur
" in hortis,
" Terreat ut ſaeva falce Priapus
" aves."

Martial, in the ſixteenth Epigram of the ſixth book, deſires Priapus not to ſuffer any to enter into his garden, but ſuch as are agreeable to him;

" Tu, qui falce viros terres, et
" pene cinaedos,
" Jugera ſepoſiti pauca tuere loci,
" Sic tua non intrent vetuli pomaria
" fures;
" Sed puer, aut longis pulchra
" puella comis."

In the forty-ninth Epigram of the ſixth book, he introduces Priapus, ſpeaking of himſelf, as being made, not

but if fruitfulneſs ſhall ſupply the flock, you ſhall be of gold.
Si foetura gregem ſuppleverit, aureus eſto.
Cor. O daughter of Nereus, Galatea, more ſweet to me than the thyme of Hybla,
Cor. Nerine Galatea, thymo mihi dulcior Hyblae,

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not of any common wood, but of cypreſs; becauſe it is incorruptible;

" Non ſum de fragili dolatus ulmo,
" Nec quae ſtat rigida ſupina vena,
" De ligno mihi quolibet columna
" eſt,
" Sed viva generata de cupreſſo:
" Quae nec ſaecula centies peracta,
" Nec longae cariem timet ſenec-
" tae."

But in the fortieth Epigram of the eighth book, he treats Priapus with more liberty; and tells him, if he does not keep his wood from being ſtolen, he will throw his image into the fire.

" Non horti, neque palmitis beati,
" Sed rari nemoris, Priape, cuſtos,
" Ex quo natus es, et potes renaſci,
" Furaces, moneo, manus repellas,
" Et ſylvam domini focis reſerves.
" Si defecerit haec, et ipſe lignum
" es."

34. *Expectare ſat eſt.*] He tells Priapus, that he cannot expect a better offering from him, than milk and cakes; becauſe the garden, which he has put under his care, is but a poor one.

35. *Marmoreum.*] This ſeems to be an extravagant boaſt of Thyrſis, that he had made a ſtatue of marble for this deity: for it does not appear, that his images were ever made of any thing but wood, in the country.

Here again the victory is univerſally given to Corydon, who addreſſes himſelf with due reverence to Diana; and ſends his preſents to her by the hands of an uncorrupted youth, not preſuming to carry them himſelf to ſo chaſte a goddeſs. Thyrſis oppoſes the obſcene Priapus, to the pure Diana, and vainly boaſts of making a ſtatue of that deity, not only of marble, but even of gold.

37. *Nerine Galatea.*] Here, as in the third Eclogue, the ſhepherds paſs immediately from the invocation of their deities to the mention of their loves. Corydon addreſſes himſelf to Galatea, and with the moſt tender expreſſion, and in the ſofteſt numbers, invites her to come to him in the evening. The paſſion of Thyrſis is more violent and rough: he uſes ſeveral execrations, and proteſts, that his expectation of her at night, makes the day ſeem longer than a whole year.

Galatea was a ſea-nymph, the daughter of Nereus and Doris: ſhe was beloved by the Cyclops Polyphemus; and her beauty is much celebrated by the Poets. Thus the Cyclops addreſſes her in the eleventh Idyllium of Theocritus;

Ὦ λευκὰ Γαλάτεια, τί τὸν φιλέοντ' ἀποβάλλῃς;
Λευκοτέρα πακτᾶς πολιδεῖν, ἁπαλωτέρα δ' ἀρνὸς

Μόσχῳ

Candidior cycnis, hedera formoſior alba : *more fair than ſwans, more beautiful than white ivy ;*

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Μόσχω γαυροτέρα, φιαρώτερα ὄμφακος ὡμᾶς.

" Fair maid, and why doſt thou thy
" love deſpiſe?
" More white than curds, and plea-
" ſing to my eyes;
" More ſoft than lambs, more wan-
" ton than a ſteer;
" But to the ſenſe, like grapes un-
" ripe, ſevere." CREECH.

More wiſht then winters ſun, or ſummers aire ;
More ſweet then grapes ; then apples far more rare ;
Clearer then ice ; more ſeemly then tall planes ;
Softer then tender curds, or downe of ſwans ;
More faire, if fixt, then gardens by the fall
Of ſprings inchac't. SANDYS.

Thus alſo, in the thirteenth book of Ovid's *Metamorphoſes* ;

" Candidior nivei folio, Galatea,
" liguſtri ;
" Floridior pratis ; longa procerior
" alno ;
" Splendidior vitro ; tenero laſci-
" vior haedo ;
" Laevior aſſiduo detritis aequore
" conchis ;
" Solibus hibernis aeſtiva gratior
" umbra ;
" Nobilior pomis ; platano con-
" ſpectior alta ;
" Lucidior glacie : matura dulcior
" uva ;
" Mollior et cygni plumis, et lacte
" coacto ;
" Et, ſi non fugias, riguo formo-
" ſior horto."

Ruaeus is of opinion, that Corydon here celebrates a Galatea, that was his own rural miſtreſs, under the character of the famous Galatea. But I believe the Poet rather intended to praiſe the ſea nymph, in imitation of Theocritus: for we have a fragment alſo, in the ninth Eclogue, where Galatea is ſpoken to in the following beautiful manner ;

" Huc ades, O Galatea : quis eſt
" nam ludus in undis?
" Hic ver purpureum, varios hic
" flumina circum
" Fundit humus flores : hic candida
" populus antro
" Imminet, et lentae texunt um-
" bracula vites.
" Huc ades : inſani feriant ſine lit-
" tora fluctus."

O Galatea, more than lilly, white ;
More freſh then flowrie meads ; than glaſſe more bright ;
Higher then alder-trees ; then kids more blithe ;
Smoother then ſhels whereon the ſurges drive ;

Come, Galatea, come, the ſeas forſake ;
What pleaſures can the tides, with their hoarſe murmurs make?
See, on the ſhore inhabits purple ſpring ;
Where nightingales their love-ſick ditty ſing ;

as ſoon as ever the well fed herds return to the ſtalls, come, if you have any regard for your Corydon.

Cum primum paſti repetent præſepia tauri,
Si qua tui Corydonis habet te cura, venito.

Thyr. May I ſeem to you more bitter than Sardinian herbs,

Thyr. Immo ego Sardoïs videar tibi amarior herbis,

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See meads with purling ſtreams, with flow'rs the ground,
The grottoes cool, with ſhady poplars crown'd,
And creeping vines on arbours weav'd around.
Come then, and leave the waves tumultuous roar,
Let the wild ſurges vainly beat the ſhore. Dryden.

Thymo.] See the note on ver. 112. of the fourth Georgick.

Hyblae.] Strabo tells us, that this was the ancient name of the city, but that it afterwards was called Megara, by a colony of Dorians, who went to Sicily, under the conduct of Theocles, an Athenian: that the ancient names of the other cities are forgotten; but that of Hybla is remembered, on account of the excellence of the Hyblaean honey; Τοὺς δὲ Δωριέας Μέγαρα, τὴν Ὕβλαν πρότερον καλουμένην. Αἱ μὲν οὖν πόλεις οὐκέτ' εἰσί· τὸ δὲ τῆς Ὕβλης ὄνομα συμμένει διὰ τὴν ἀρετὴν τοῦ Ὑβλαίου μέλιτος. La Cerda obſerves, that the modern name of this town is Avola, *quaſi* Apola, *vel* Apiola, *ab apibus*. Hence we may obſerve the delicacy of this expreſſion of our Poet; *ſweeter than the thyme of Hybla*; that is, *ſweeter than the moſt fragrant herb, from which the bees extract the moſt delicious honey.*

38. *Hedera formoſior alba.*] Ivy is ſpoken of at large, in the note on ver. 39. of the third Eclogue. Whatſoever plant the white ivy of the Ancients was, it is plain from this paſſage, that it was accounted the moſt beautiful. Virgil does not ſeem to have mentioned this ſpecies, in any other place: for where he uſes the epithet *pallens*, it is moſt probable, that he means that ſort with yellow berries, which was uſed in the garlands, with which poets uſed to be crowned. Of this ſpecies farther notice will be taken, in the note on ver. 13. of the eighth Eclogue.

39. *Cum primum paſti.*] This deſcription of the evening, by the cattle coming home to their ſtalls, is entirely paſtoral.

41. *Sardoïs videar tibi amarior herbis.*] Dioſcorides ſays expreſsly that the poiſonous herb of Sardinia is a ſpecies of βατράχιον, *ranunculus*, or *crowfoot*. For, in his chapter, concerning the βατράχιον, he ſays there is another ſort, which is more hairy, and has longer ſtalks, and the leaves more divided: it grows plentifully in Sardinia, is very acrid, and is called wild ſmallage; Ἔστι δὲ καὶ ἕτερον εἶδος χυοωδέστερον, καὶ μακροκαυλότερον, ἔνλομας ἔχων πλείους τῶν φύλλων· πλεῖστον ἐν Σαρδωνία γενώμενον, δριμύτατον· ὃ δὴ καὶ σέλινον ἄγριον καλοῦσι. In the ſixth book, the ſame author has a chapter

Horridior ruſco, projecta vilior alga ; *more horrid than butchers-broom, more contemptible than rejected ſea-wrack,*

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chapter concerning the *Sardinian herb*, in which he tells us, that the herb called *Sardonius* is like the *ranunculus* ; that being taken inwardly it deprives a perſon of his underſtanding, and cauſes convulſions, with a diſtortion of the mouth, which reſembles laughing ; that from this ſhocking effect, a *Sardinian laugh* is become a common expreſſion ; Ἡ δὲ Σαρδόνιος λεγομένη πόα βατράχου εἶδος οὖσα, πιθεῖσα ἢ βρωθεῖσα, παραφθορὰν διανοίας ἐπιφέρει, καὶ σπάσματα μετὰ συνολκῆς χειλέων, ὥς τε γέλωτος φαντασίαν παρέχειν· ὑφ' ἧς διαθέσεως καὶ ὁ σαρδόνιος γέλως οὐκ εὐφήμως ἐν τῷ βίῳ καθωμίληται. He recommends as a cure for this diſorder firſt a vomit, then large draughts of water and honey and milk ; frequent embrocations and anointings of the body with warm medicines ; bathing in water and oil, with much friction ; and ſuch medicines as are uſed in convulſions. The βατράχιον of Dioſcorides ſeems to be the *Ranunculus paluſtris apii folio laevis C. B.* or *Round-leaved water crowfoot*, the leaves of which are like thoſe of ſmallage, and of a ſhining green. The flowers are yellow, and very ſmall, in proportion to the ſize of the plant. The fruit is an oblong head, compoſed of ſeveral ſmall, naked, ſmooth ſeeds. It is common in watery places, and is very hot and burning ; as indeed moſt ſorts of *ranunculus*, or *crowfoot* are. There is another ſort of *ranunculus*, which C. Bauhinus calls *Ranunculus paluſtris, apii folio, lanuginoſus*, and ſays it differs from the other, in being hairy, and having the leaves more divided. This agrees very well with the deſcription, which Dioſcorides gives of the Sardinian crowfoot, and is probably the very herb in queſtion. As for the effect of it on the human body, I do not remember any account of it's having been taken inwardly : but it is well known, that moſt ſorts of crowfoot, being applied outwardly exulcerate the ſkin, and have much the ſame effect with bliſters. Hence it is not improbable, that they might occaſion convulſions, and diſtortions of the countenance, if taken inwardly. One ſort of *crowfoot*, which is commonly known under the name of *Thora*, and *Thora Valdenſium* is abundantly known to be poiſonous. The inhabitants of the Alps are ſaid to ſqueeze out the juice of it in the ſpring, and to keep it in the hoofs and horns of bullocks : and to dip their weapons in it, by which means they are almoſt ſure of killing any beaſt that they wound. This is confirmed by the noble hiſtorian, Thuanus ; who, in his relation of the cruel perſecution of the Vaudois, by the Duke of Savoy, at the inſtigation of the Pope, informs us, that theſe miſerable people, being provoked by repeated injuries, took up arms in their own defence ;

if this day is not longer to me than a whole year. Si mihi non haec lux toto jam longior anno eſt.

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defence; and that in a battle which they fought with the Duke's forces, they loſt but very few of their own men; whereas the enemy loſt a great number, very few of the wounded eſcaping with their lives. This the hiſtorian imputes to their cuſtom of poiſoning their weapons with the juice of *thora*; and adds that notwithſtanding it was preſent death to any animal, yet the fleſh of the creature was eaten with impunity, being only rendered more tender; "Ad exaggerandum rei mira-" culum addunt qui eas res ſcrip-" ſere, nullos fere ex iis, qui a " Valdenſibus ſauciati ſunt, mor-" tem evaſiſſe. Cujus rei cauſſam " indaganti praeter miraculum, " quod ſemper obtendi minime fe-" rendum eſt, mihi a fide dignis " narratum eſt, apud Convallenſeis " in uſu eſſe, ut gladiorum acies, " ſpicula, venabula, ſagittas, glan-" des plumbeas, ac caetera miſſilia " *Forae* vulgo apud eos dictae ſeu " potius Phthorae ſucco, quae illis " locis frequens naſcitur et vulgari " toxici nomine appellatur, infici-" ant, quod praeſentiſſimum vene-" num eſſe ſciunt medici. Ejus et " longe alium in re diſpari uſum in-" ter Alpinos, quem minime reti-" cendum putavi, mirabitur lector. " Gallinas ac pullos et hujuſmodi " volucreis, quarum carnes edules " in diverſoriis apponuntur, cultris " eo ſucco illitis ſub alas figunt, " quo icti mox emiſſo ſanguine ex-" animantur, nullo vitio inde con-" tracto; tantum carnes ex eo te-" neriores redduntur, et ſtatim hoſ-" pitibus comedendae apponuntur: " quod rerum naturalium veſtiga-" toribus amplius diſcutiendum re-" linquo." But, to return to our Sardinian herb, it ſeems to have the epithet *bitter* in this place, to expreſs the ſevere effects of it: or it may be literally called *bitter*; for Dioſcorides ſays the *crowfoot* has that taſte.

42. *Ruſco.*] This is a prickly plant, which grows in the woods. It is called Butchers-broom and Knee-holly. See the note on ver. 413. of the ſecond Georgick.

Projecta vilior alga.] We have ſeveral ſpecies of ſubmarine plants, which are commonly called *Alga*, *Fucus*, or *Sea-wrack*. But that, which the Ancients peculiarly called ſo, grew about the iſland of Crete, and afforded a purple colour. Ray, in his *Synopſis Stirpium Britannicarum*, ſays, when he was in Northumberland, the fiſhermen told him of a ſort of ſea-wrack, which grew on that coaſt; and was not only purple itſelf, but even ſtained the fiſhes with the ſame colour. J. Bauhinus ſpeaks of a ſort of *ſea-wrack*, which was brought him from Crete; and he gives it the name of *Alga tinctoria*. The ſubmarine plants are frequently torn from the rocks by ſtorms, toſſed about by the ſea, and at laſt thrown upon the ſhoar. The *Alga*, when thus treated, in all probability loſes it's colour, and becomes uſeleſs; whence Virgil may well ſpeak of it, when

Ite domum paſti, ſi quis pudor, ite juvenci. *Go home, ye well fed heifers, if you have any ſhame.*
Cor. Muſcoſi fontes, et ſomno mollior herba, 45 Cor. *O moſſy fountains, and graſs ſofter than ſleep,*

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when caſt away in that manner, as a very contemptible weed, projecta *vilior alga*,

43. *Lux.*] Light is here uſed for day.

44. *Ite domum, &c.*] Thyrſis ſeems to ſpeak to the cattle to go home, as if he was out of all temper and patience. Indeed this whole tetraſtich has ſuch an air of roughneſs, that it is no wonder to find the Commentators give the preference to the tender and delicate expreſſions of Corydon.

45. *Muſcoſi fontes, &c.*] Corydon now celebrates the benefit of coolneſs and ſhade to the cattle, which are abroad in the heat of ſummer; Thyrſis extols the convenience of warmth and a good fire within doors, in winter.

Muſcoſi.] This epithet is very expreſſive of coolneſs: becauſe moſs will ſeldom grow where there is any conſiderable degree of heat. It grows moſt eaſily on banks, that face the North; and it may be generally obſerved, that the ſide of a tree, which is expoſed to the North, is more covered with moſs, than that which receives the Southern ſun. Thus it may be concluded, that a moſſy fountain is cool at the ſame time.

Somno mollior herba.] Ruaeus interprets this *ſoft, and inviting to ſleep.* In this he is followed by Catrou, who tranſlates it, "Gazons ſi propres à nous faire goûter "un ſommeil paiſible." And Dryden;

"Ye moſſy ſprings, inviting eaſy
"ſleep."

But Marolles tranſlates it literally; "Fontaines qui coulez ſur la mouſſe, "tapis d'herbe *plus doux que le ſom-* "*meil:*" as does alſo our old Engliſh Tranſlator, W. L.

"Yee moſſy fountaines and yee
"hearbs which bee
"*Softer than ſleepe:*"

and the Earl of Lauderdale;

"Ye moſſy fountains, graſs *more*
"*ſoft than ſleep:*"

and Dr Trapp;

"Ye moſſy founts, and graſs *more*
"*ſoft than ſleep.*"

"Some, ſays this learned gentle-"man, interpret *mollior* by *mollis*; "and *ſomno* by *ad ſominum* [invi-"tandum]. That is very harſh. "And Theocritus uſes this very "expreſſion ὕπνου μαλακώτερος: "which can bear no conſtruction "but the literal: Beſides other au-"thorities, which de La Cerda pro-"duces. *Graſs ſofter than ſleep* "may indeed ſound ſtrangely to a "mere Engliſh reader: but the "Ancients were our maſters; and

and the green arbute, that covers you with a thin ſhade, defend the cattle from the ſolſtitial heat: the ſcorching ſummer is juſt at hand: the buds begin to ſwell on the joyful vine.

THYR. Here is a hearth, and fat torches: here is always a good fire,

Et quae vos rara viridis tegit arbutus umbra,
Solſtitium pecori defendite: jam venit aeſtas
Torrida: jam laeto turgent in palmite gemmae.
THYR. Hic focus, et taedae pingues: hic plurimus ignis

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" were at leaſt as good judges of " ſenſe and expreſſion, as we are." The paſſage of Theocritus, to which Dr Trapp alludes, is in the fifth Idyllium;

Ἦ μὰν ἀρναχίδας τε καὶ εἰρία ταῦδε πατῆσεῖς,
Αἰχ' ἁνδῇς, ὕπνω μαλακώτερα;

which is thus tranſlated by Creech;

" No, rather go with me, and ev'ry " ſtep
" Shall tread on lambs-ſkins wool, " *more ſoft than ſleep.*"

The ſame expreſſion is repeated in the Συρακούσιαι;

Πορφύρεοι δὲ τάπητες ἄνω μαλακώτεροι ὕπνω.

" See purple tap'ſtry, *ſofter far than* " *ſleep.*" CREECH.

Softer than ſleep does not ſeem to me a more harſh figure, than *downy ſleep*, which is uſed frequently by our modern Poets.

46. *Viridis . . . . arbutus.*] The arbute, or ſtrawberry-tree is an ever-green tree of low ſtature, common in the woods of Italy. Bellonius ſays it grows to a very great bigneſs on the mountain Athos. See the note on ver. 148. of the firſt Georgick, and ver. 300. of the third.

47. *Solſtitium.*] It ſignifies only what we call the ſummer ſolſtice. See the note on ver. 100. of the firſt Georgick.

Pecori defendite.] Thus Horace;

" Velox amoenum ſaepe Lucretilem
" Mutat Lycaeo Faunus, et igneam
" *Defendit aeſtatem capellis*
" Uſque meis, pluvioſque ventos."

Aeſtas torrida.] Thus we read *igneam aeſtatem*, in the verſes juſt quoted from Horace.

48. *Laeto . . . . palmite.*] *Palmes* is the branch of the vine. See the note on *laetas ſegetes*, ver. 1. of the firſt Georgick.

Gemmae.] The *Gemmae*, *Oculi*, or *Buds*, are the firſt appearance of the young ſhoots of trees and ſhrubs. They diſcover themſelves firſt in ſummer, being like ſcales cloſely infolding each other. In this ſtate they remain during the winter, and in the following ſpring unfold themſelves, and produce the new ſhoots. This is therefore ſpoken of the ſpring ſeaſon, when the buds of the vine ſwell, and prepare to unfold themſelves.

49. *Hic focus, &c.*] This is not very unlike a paſſage, in the ninth Idyllium of Theocritus;

Ἐν

Semper, et aſſidua poſtes fuligine nigri.
Hic tantum Boreae curamus frigora, quantum
Aut numerum lupus, aut torrentia flumina ripas.
COR. Stant et juniperi, et caſtaneae hirſutae:

and poſts black with continual ſmoak. Here we mind the cold of Boreas, juſt as much as wolves do the number of the ſheep, or rapid rivers the banks.
COR. *Here are junipers, and rough cheſtnuts!*

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Ἐν πυρὶ δὲ δρυΐνω χορία ζεῖ, ἐν πυρὶ δ' αὖαι
Φαγοὶ χειμαίνοιλος· ἔχω δέ τοι οὐδ' ὅσον ὥραν
Χείμαλος, ἢ νωδὸς καρύων, ἀμύλοιο παρόνλος.

and again,

——Ἔχω δέ τοι οὐδ' ὅσον ὥραν
Χείμαλος, ἢ νωδὸς καρύων, ἀμύλοιο παρόνλος.

" So that I value cold no more,
" not I,
" Than toothleſs men do nuts,
" when pulſe is by."

Focus is the *hearth*, or place which contains the fire.

Taedae are branches of firr, *pine*, or other unctuous wood, that is eaſily inflamed.

50. *Aſſidua poſtes, &c.*] This is a very proper deſcription of the warmth of a poor cottage, which had no chimney, and therefore the poſts are all black with ſoot. We have many ſuch in England.

51. *Hic tantum Boreae, &c.*] Boreas is the North-eaſt wind. See the note on ver. 278. of the third Georgick.

Thus Theocritus, in the ninth Idyllium;

Τῷ δὲ θέρευς φεύγοντος ἐγὼ τόσσον μελεδαίνω,
Ὅσσον ἐρῶν τὶ παῖδος μύθων ἢ μάτρος ἀκούειν·

" And there I value ſummer's burn-
" ing heats
" No more than lovers do their fa-
" ther's threats;
" Their mother's kind complaints,
" or friend's advice:"

52. *Aut numerum lupus.*] Catrou is ſingular, in his interpretation of this paſſage. He takes *numerum* to ſignify *muſical numbers*; " Nous " nous ſoucions du froid, à peu près " comme un loup ſe met en peine " de muſique."

La Cerda thinks the ſhepherds equal in this part of the contention. It muſt be allowed, that Thyrſis anſwers with propriety, and keeps up to the laws of amoebean poetry, by a juſt oppoſition of heat to cold: but yet there is a peculiar elegance and delicacy in the verſes of Corydon, which will probably give him the preference, in the opinion of moſt readers.

53. *Stant et juniperi, &c.*] The ſhepherds now vye with each other in deſcribing the preſence and abſence of their loves. Corydon deſcribes every thing withering at the abſence of Alexis: Thyrſis repreſents the whole country reviving at the approach of Phyllis.

the fruits lie ſcattered every where, each under it's own tree: all things now ſmile: but if the beautiful Alexis is abſent from theſe mountains, you may ſee even the rivers dry.

THYR. The field withers, the dying graſs is ſcorched by the heat of the air: Bacchus has envied the ſhade of the vine to the hills: at the approach of my Phyllis, the whole grove will revive; and Jupiter will deſcend largely in a joyful ſhower.

Strata jacent paſſim ſua quaeque ſub arbore poma:
Omnia nunc rident: at ſi formoſus Alexis
Montibus his abeat, videas et flumina ſicca.
THYR. Aret ager: vitio moriens ſitit aëris herba;
Liber pampineas invidit collibus umbras.
Phyllidis adventu noſtrae nemus omne virebit:
Juppiter et laeto deſcendet plurimus imbri.

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Caſtaneae hirſutae.] The fruit of the Cheſtnut-tree is incloſed in a prickly huſk.

60. *Juppiter et laeto, &c.*] Thus Pope, in his ſecond Paſtoral;

"And Jove conſented in a ſilent
"ſhow'r."

This paſſage is an imitation of the Βουκολιασταὶ of Theocritus; where Menalcas and Daphnis contend in the following manner;

Μ. Παντα ἔαρ, παντᾶ δὲ νομοὶ, παντᾶ δὲ γάλακτος
Οὐθατα πλήθουσιν, καὶ τὰ νέα τρέφεται.
Ἐνθ' ἄ καλὰ παῖς ἐπινίσσεται· αἱ δ' ἄν ἀφέρπῃ
Καὶ ποιμὰν ξηρὸς τηνόθι, καὶ βοτάναι·
Δ. Ἐνθ' οἷς, ἔνθ' αἶγες διδυμαλόκοι, ἔνθα μέλισσαι
Σμάνεα πληροῦσιν, καὶ δρύες, ὑψίτεροι,
Ἐνθ' ὁ καλὸς Μίλων βαίνει ποσίν· αἱ δ' ἄν ἀφέρπῃ
Καὶ τὰς βῶς βόσκων, καὶ βόες ἀνύτεραι.

"M. There paſtures flouriſh, there
"the dugs do fill,
"The lambs are ſuckled, and the
"ſhepherds ſmile,
"Where my boy comes; but when
"he leaves the place,
"The ſhepherd withers o'er the
"fading graſs.
"D. There ſheep, there goats
"bear twins, there lab'ring bees
"Do fill their hives, and there riſe
"prouder trees,
"Where Milo treads; but when
"he leaves the place,
"The herds-man withers, and the
"herd decays."

CREECH.

Pope has imitated this paſſage, in his firſt Paſtoral;

"STR. All nature mourns, the
"ſkies relent in ſhow'rs,
"Huſh'd are the birds, and clos'd
"the drooping flow'rs;
"If Delia ſmile, the flow'rs begin
"to ſpring,
"The ſkies to brighten, and the
"birds to ſing.
"DAPH. All nature laughs, the
"groves are freſh and fair,
"The ſun's mild luſtre warms the
"vital air;

"If

COR. Populus Alcidae gratiſſima, vitis Iaccho:
Formoſae myrtus Veneri, ſua laurea Phoebo.
Phyllis amat corylos: illas dum Phyllis amabit,
Nec myrtus vincet corylos, nec laurea Phoebi.
THYR. Fraxinus in ſylvis pulcherrima, pinus in hortis,

COR. *The poplar is moſt pleaſing to Alcides, the vine to Bacchus, the myrtle to beautiful Venus, his own bay to Phoebus. Phyllis loves hazles: as long as Phyllis ſhall love theſe, neither the myrtle nor the bay of Phoebus ſhall excel the hazles.*

THYR. *The aſh is moſt beautiful in woods, the pine in gardens,*

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" If Sylvia ſmiles, new glories gild
" the ſhore,
" And vanquiſh'd nature ſeems to
" charm no more."

La Cerda thinks the two ſhepherds equal in this place: Catrou ſeems to give the preference to Corydon. Both tetraſtichs are certainly very good; but the variety of figures and epithets ſeem to declare in favour of Thyrſis. Beſides there is ſomething more pleaſing in the repreſentation of an univerſal gladneſs at the approach of Phyllis, than of the deſolation at the abſence of Alexis.

61. *Populus Alcidae.*] Corydon now mentions ſome trees, in which ſeveral deities delight: and declares, that he prefers the hazle to any of them; becauſe it is the favourite of Phyllis. Thyrſis anſwers by an apoſtrophe to Lycidas, and telling him, that the fineſt trees ſhall yield to him, if he will let him have his company often.

Populus Alcidae gratiſſima.] It is fabled, that Hercules, who is alſo called Alcides, crowned his head with the twigs of a white poplar, growing on the banks of Acheron, when he returned from the infernal regions.

62. *Formoſae myrtus Veneri.*] The myrtle was ſacred to Venus, either becauſe it loves the ſea-ſhoar, and Venus herſelf ſprang from the ſea: or becauſe it is a plant of extraordinary beauty and ſweetneſs.

65. *Pinus in hortis.*] Some would read *pinus in oris*; becauſe Plutarch has uſed the epithet παράλιον or *maritime*, when ſpeaking of a pine-tree. But there are ſeveral ſorts of pine-trees, many of which are ſeldom ſeen, except on mountains. The ſort here intended is probably the *Pinus ſativa*, or *manured Pine*, which is commonly cultivated in gardens. It is alſo found wild in Italy, particularly about Ravenna, where, as Ray informs us, there is a large wood of theſe trees, which extends itſelf to the ſea-ſide. But, as it is certain, that pine-trees were planted by the Romans in their gardens; there cannot be any occaſion to alter the text.

Here again the victory is by general conſent adjudged to Corydon. There is a peculiar elegance in his compliment to Phyllis. The making her favourite tree equal to thoſe, which were choſen by Hercules, Bacchus, Venus, and Apollo, repreſents her as a goddeſs, and makes her in a manner equal to thoſe deities. The thought of making the fineſt trees yield to Lycidas condi-

the poplar in rivers, the firr on high mountains. But, O charming Lycidas, if you will often viſit me, the aſh in the woods ſhall yield to you, and the pine in the gardens.

MEL. Thus much I remember, and that the vanquiſhed Thyrſis contended in vain. From that time Corydon, it is Corydon for me.

Populus in fluviis, abies in montibus altis:
Saepius at ſi me, Lycida formoſe, reviſas,
Fraxinus in ſylvis cedat tibi, pinus in hortis.
MEL. Haec memini, et victum fruſtra contendere Thyrſin.
Ex illo Corydon, Corydon eſt tempore nobis. 70

NOTES.

tionally, is a complement, rather to Thyrſis himſelf, who aſſumes that power, than to Lycidas, whom he vainly attempts to extol as highly, as Corydon had extolled Phyllis.

69. *Haec memini, &c.*] Meliboeus now reſumes his narration, and informs us, that Corydon obtained the victory.

Memini.] It governs an accuſative caſe, as well as a genitive. Thus we read, in the ninth Eclogue;

" —— Numeros memini, ſi verba
" tenerem."

Victum fruſtra contendere Thyrſin.] " The victory is adjudged to Corydon; becauſe Corydon, in the " firſt amoebean, begins with piety " to the gods; Thyrſis with rage " againſt his adverſary. In the " ſecond, Corydon invokes Diana, " a chaſte goddeſs: Thyrſis an ob" ſcene deity Priapus. In the third, " Corydon addreſſes himſelf to Ga" latea with mildneſs: Thyrſis with " dire imprecations. In the reſt, " Corydon's ſubjects are generally " pleaſing: thoſe of Thyrſis the " contrary." RUAEUS.

70. *Ex illo Corydon, &c.*] Servius thinks there is an elliptis here, which Corydon, out of ruſticity, does not fill up. He ſupplies it with *Victor, nobilis ſupra omnes.* Ruaeus thinks this interpretation harſh; and that it may be more ſimply interpreted thus; " From that time " Corydon is looked upon by us, as " truly Corydon; that is, truly " worthy of the fame, in which he " flouriſhes among all." Marolles tranſlates it " Depuis ce temps-la, " nous avons touſiours tenu Cory" don pour le meſme Corydon qu'il " eſtoit auparavant." Catrou tranſlates it " Dès lors Corydon prit " dans mon eſtime une place, qu'ily " conſervera toûjours;" and ſays in his note; " The tranſlation would " perhaps have appeared more " literal, if I had tranſlated it " thus; *Des lors Corydon, fut Cory" don pour moy.* I choſe to render " the thought of the poet, rather " than to copy his text too literally." The Earl of Lauderdale tranſlates it;

" Hence Corydon I count thee
" happy ſwain."

And Dryden;

" Since when, 'tis Corydon among
" the ſwains,
" Young Corydon without a rival
" reigns."

And Dr Trapp;

" —— From that time
" 'Tis Corydon, 'tis Corydon for
" me."

ECLOGA

ECLOGA OCTAVA.

PHARMACEUTRIA.

DAMON, ALPHESIBOEUS.

PASTORUM Muſam, Damonis et Alphesiboei,
Immemor herbarum quos eſt mirata juvenca,
Certantes, quorum ſtupefactae carmine lynces,
Et mutata ſuos requierunt flumina curſus:

We will relate the ſong of the ſhepherds Damon and Alphesiboeus, whom the heifer admired as they contended, forgetting her graſs; at whoſe ſong the ſtags were aſtoniſhed; and the rivers changing their courſe ſtood ſtill;

NOTES.

1. *Paſtorum Muſam, &c.*] This Eclogue conſiſts of two parts. In the firſt, Damon complains of the cruelty of Niſa who has preferred Mopſus before him. The ſecond contains ſeveral incantations made uſe of, to recover the love of Daphnis; and is evidently an imitation of the Φαρμακεύτρια of Theocritus. The firſt five lines contain an introduction to the whole poem; which prepares us to expect ſomething extraordinary, and worthy of our attention.

3. *Lynces.*] See the note on ver. 264. of the third Georgick.

4. *Mutata ſuos requierunt, &c.*] Thus Horace;

" Tu flectis amnes, tu mare barbarum."

The Grammarians are divided about the conſtruction of the paſſage before us. Servius here takes *requierunt* to be a verb active, governing *ſuos curſus*, and interprets it *curſus proprios retardaverunt, et quietos eſſe fecerunt.* He confirms this interpretation by a like expreſſion in Salluſt, " Paululum requietis militibus;" and by another in Calvus;

" Sol quoque perpetuos meminit requieſcere curſus."

He adds, that we ſay both *ego quieſco*, and *quieſco ſervum*, that is, *quieſcere, facio.* La Cerda acknowledges that *requieſco* may be taken actively, and adds to the quotation from Calvus another from Propertius;

" Jupiter Alcmenae geminas requieverat arctos."

But he rather thinks it to be a Greciſm; *mutata ſuos curſus, changed as to their courſes*, a figure frequently uſed by Virgil. Heinſius, according to Burman, adds another quotation from Propertius;

" Quamvis ille ſuam laſſus requieſcat avenam;"

the ſong of Damon and of Alphesiboeus.

Damonis Muſam dicemus et Alpheſiboei. 5
Tu mihi, ſeu magni ſuperas jam ſaxa Timavi:

O favour me, whether thou art now marching over the rocks of the great Timavus:

NOTES.

and one from Symmachus; "Qui-"eſco igitur has partes." But he ſeems however rather to think it is a Greek conſtruction. Ruaeus ſays it may be either active or neuter: but he prefers the active, and adds a quotation from Seneca; "Quam "tuas laudes populi quieſcant." Dr Trapp is doubtful; "Either "*flumina*, ſays he, requierunt *cur-*"*ſus*, i. e. *requieſcere fecerunt*; "which is juſtified by other autho-"rities. Or *Flumina mutata* [quoad] "*ſuos curſus.*" That *requieſco* may be uſed actively, is indeed ſufficiently proved by the above quotations. But Virgil conſtantly uſes it as a neuter, in every part of his works: and as he is known to be fond of Greciſms; it ſeems more juſt to ſuppoſe the expreſſion before us to be a Greciſm, and *requierunt* to be a verb neuter.

6. *Tu mihi, &c.*] The Poet now makes an elegant and polite dedication of this Eclogue.

The principal difficulty attending the explication of this Eclogue is to determine, who the great general and poet is, that Virgil here chooſes for his patron, and at what time it was written. Servius, and moſt of the Commentators after him, are of opinion, that it is dedicated to Auguſtus. Joſeph Scaliger, in his Animadverſions on the Chronicles of Euſebius, is poſitive, that it was Pollio. This learned Critick is of opinion, that Pollio had two triumphs, one the year before his Conſulſhip, for a victory over the Dalmatians, and taking the city Salonae, as it is related by Servius; another for the conqueſt of the Parthini, the year after his Conſulſhip, which is related in the *Faſti Capitolini*. He obſerves, that the river Timavus is in the Venetian territory, which Pollio held a conſiderable time for Mark Anthony in oppoſition to Auguſtus, performing alſo many great actions about Altinum, and other cities of that region according to Velleius; "Pollio Aſinius, cum "ſeptem legionibus, diu retenta in "poteſtate Antonii Venetia, mag-"nis ſpecioſiſque rebus circa Alti-"num, aliaſque ejus regionis urbes "editis, &c." Hence he concludes, that it was at the time of his performing theſe great actions, that Virgil dedicated this Eclogue. Ruaeus agrees with Scaliger, that Pollio is the perſon: but he differs from him, with regard to the time. He obſerves, that it is plain from what Velleius has ſaid, that theſe great actions of Pollio, before his Conſulſhip, were performed againſt Auguſtus: whence he infers, that Virgil had more ſenſe, than to praiſe Pollio on any ſuch account. He therefore rather thinks it was dedicated, when Pollio was returning to Rome, from Dalmatia, not in a direct journey, but viſiting the coaſts of Illyricum and Venetia by the way. Catrou, after all that has

Sive oram Illyrici legis aequoris: en erit unquam — *or whether thou art coasting along the shoar of the Illyrian sea. Will that day ever come,*

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has been said by Scaliger and Ruaeus, stands up for Augustus. "Those "interpreters, *says he*, who acknowledge Pollio here, support "their opinion by proofs. They "say that this illustrious Roman, "the year after his Consulship, according to Dio, marched against "the Dalmatians, and that Virgil "dedicated this Eclogue to him, "when he was returning victorious. "They add, that in his return "from Dalmatia he might pass "along the coast of Illyricum, or "travel over the rocks near the "Timavus, at his entrance into "Italy. Thus far nothing is better established than their conjecture. But they can hardly "explain these words of the Poet, "*A te principium, tibi desinet.* Virgil promises the Hero, to whom "he dedicates this Eclogue, that "he will end his works with him, "as he began with him. It does "not appear, that either the first, "or the last works of our Poet "were dedicated to Pollio. Besides, what has been lately invented, to apply this passage to "Pollio, does not seem natural. "No body denies, that these words "agree perfectly with Octavian "Caesar. The Eclogue of Tityrus, which is placed at the beginning of Virgil's works, and "the Aeneid, which is the last of "his poems, are both dedicated to "Augustus. But it is said, that "Virgil could not speak of Octavian Caesar, as coasting Illyricum, and marching over the rocks "of Timavus, at any other time, "than when the Triumvir was returning conqueror from Dalmatia. But Octavian did not march "against the Dalmatians till after "the publication of Virgil's Bucolicks. For Caesar did not "subdue the Dalmatians till the "year of Rome 719, and the Eclogues were published in 717. "This is the argument of those "who maintain, that the Hero, to "whom this Eclogue is dedicated, "was Pollio and not Octavian Caesar. But I shall endeavour to "shew, that Virgil might address "this work to Caesar, and that he "is the conqueror, whose glory is "here celebrated. The Timavus "is a river of Frioul, which empties itself into the Adriatick. It "is natural either to cross this river, or to coast it, in returning "by land from Macedon to Italy. "Caesar therefore, after the battle "of Philippi, might return to "Rome, either by land or sea. If "he returned by sea, he might "pass along the coast of Illyricum. "Thus Virgil says to Octavian, "*sive oram Illyrici legis aequoris.* "If he returned by land, he must "of necessity pass over the borders "of the Timavus. Virgil therefore, being in doubt, which way "Octavian would come, says to "him, *seu magni superas jam saxa "Timavi.* Thus this poem was

"not

when I shall be permitted to relate thy actions! Ille dies, mihi cum liceat tua dicere facta!

NOTES.

" not presented to Caesar, after his " expedition to Dalmatia. I allow, " that all his Eclogues were pub- " lished before that time. It is " more probable, that Virgil com- " posed this, or at least that he de- " dicated it to Octavian, when the " defeat of Brutus and Cassius was " published at Rome. Virgil, like " a good courtier, celebrates the " conqueror, even before his arri- " val in Italy, at the time when it " was not known exactly which " way he would return. Here some " will ask, how it can be supposed, " that this Eclogue is prior in time " to that which is placed at the " head of the editions? For Octa- " vian, after the battle of Philippi, " was upon his march toward Rome, " in December 712, and the distri- " bution of the Mantuan lands was " not made till 713. For my part, " I see no difficulty in maintaining, " that Virgil composed some of " his Eclogues, before that which " begins with *Tityrae tu patulae*, " *&c.* I have elsewhere answered " the difficulties on that subject. " The general mistake, that Vir- " gil represented himself under the " Tityrus of the first Eclogue, has " occasioned another. It has been " imagined, that the Poet did not " know either Rome or Augustus, " till after the distribution of the " Mantuan lands. For my part, " as I have discovered the father of " Virgil, under the person of Ti- " tyrus, I am at liberty. I see no " reason not to believe, according " to the two ancient authors of Vir- " gil's life, one in verse, and the " other in prose, that the Poet was " known at Rome before the Ec- " logue of Tityrus, and according " to Tiberius Donatus, that he " was in the service of Augustus. " He might therefore dedicate this " Eclogue to him, after the battle " of Philippi, that is, some months " before his father had his farm at " Andes restored. By this system, " which is not to be found else- " where, the ancient and modern " interpreters are reconciled, and a " light is given to the first verses of " this Eclogue." Burman treats this system of Catrou, as a mere fiction; and thinks, that nothing is more natural, than to suppose, that Pollio was then marching at the head of his army into Dalmatia: whence the Poet makes a doubt, whether he had yet passed the Timavus, and got beyond Istria, and from thence marching along the coast of Illyricum, had penetrated into Dalmatia. Hence the Poet foretels the happy event of the war, and propheſies, that the day is at hand, when he shall be enabled to celebrate both his great actions, and his sublime poems. This opinion of Burman appears to me much the most probable, and the most agreeable to the history of those times. As for the two triumphs of Pollio, mentioned by Scaliger, the first is related merely on the authority of Servius, who probably means the same Dalmatian war, which all

agree

En erit, ut liceat totum mihi ferre per orbem, *Shall I ever be permitted to praiſe through the whole world thy poems,*

NOTES.

agree to have been in the year after Pollio's Conſulſhip, and places it by miſtake, in the year before it. What Velleius Paterculus mentions, was acted chiefly about Altinum; for it was by poſſeſſing that country, that Pollio hindered Caeſar's ſoldiers, who were coming out of Macedon, from entering into Italy. Had he proceeded into Illyricum at that time, and buſied himſelf in the ſiege of Salonae, as is pretended, he had done very little ſervice to Anthony, or diſſervice to Auguſtus. We muſt therefore agree with Ruaeus, that the time of writing this Eclogue was not when Pollio had held the Venetian territory for Anthony; but that, if it was dedicated to him, it muſt have been at the time of his victories over the Dalmatians, and other people in thoſe parts. Thus far however we may differ from Ruaeus, that it was not at his return from Dalmatia, but when he was upon his march into that country. The expreſſions which our Poet uſes, of longing to celebrate his actions, ſeem to relate rather to his ſetting out with good omens, at the beginning of a war, than to his returning crowned with ſucceſs. As for the ſyſtem of Catrou, he ſeems to make his chief objection againſt Pollio, that the words *a te principium tibi deſinet*, are more applicable to Auguſtus, than to Pollio: but it does not appear, that Virgil began his Eclogues with Auguſtus, ſince that learned Critick himſelf contends that the Tityrus was not the firſt Eclogue of our Author. This objection ſhall be farther conſidered, in the note on that paſſage. That this Eclogue was not dedicated to Auguſtus, after he had conquered the Dalmatians, is allowed by Catrou: it remains therefore to be conſidered, whether it can with any probability be ſuppoſed, that it was dedicated to him, when he was returning from the battle of Philippi. We find in Dio, that Auguſtus did not croſs the Timavus in his return to Italy; for then he muſt have come the whole journey by land; but that he came by ſea: for the Hiſtorian tells us expreſsly, that he was ſo ſick in his voyage, that it was reported at Rome, that he was dead; Καίσαρ δὲ ἐς τὴν Ἰταλίαν ἀφωρμήθη· καὶ αὐτὸν ἡ νόσος ἔν τε τῇ πορείᾳ καὶ ἐν τῷ πλῷ ἰσχυρῶς ἐπίεσεν, ὥστε καὶ θανάτου δόξαν τοῖς ἐν τῇ Ῥώμῃ παρασχεῖν. Appian alſo tells us expreſsly, that Caeſar's greateſt danger was at Brunduſium; whence it appears, that he returned to Rome, the neareſt way he could: paſſing directly by ſea from Dyrrachium, and neither marching through Illyricum, nor coaſting along the ſhoar of that country: Καίσαρι δὲ ἐς τὴν Ῥώμην ἐπανιόντι ἡ τε νόσος αὖθις ἤκμαζεν, ἐν Βρεντεσίῳ μάλιστα ἐπικινδύνως, καὶ φήμη διήνεγκεν αὐτὸν καὶ τεθνάναι. Here then was no great encouragement for Virgil to dedicate his poem, to one, of whom he had

which alone are worthy of the buskin of Sophocles?

Sola Sophocleo tua carmina digna cothurno! 10

NOTES.

had more reaſon to queſtion whether he was dead or alive, than whether he was returning home by land or by ſea. Beſides, it is well known, that as ſoon as the battle at Philippi was over, Auguſtus and Anthony made an agreement, that the latter ſhould march into Aſia, and the former ſhould return directly into Italy, and take the care of dividing the promiſed lands among the veterans. This would require a quick diſpatch; and it muſt be imagined, that Auguſtus would come the neareſt way to Rome, and not think of ſailing all round the Illyrian coaſt, much leſs of paſſing by land through the whole length of that barbarous country, and entering Italy by Venetia, which he muſt do, if he croſſed the Timavus; and ſo come quite round the whole Adriatick. Theſe things being conſidered, with ſome others, which will be mentioned in the following notes, we ſhall make no difficulty to affirm, that the perſon to whom this Eclogue is addreſſed, was Pollio, and that it was, when he was at the head of his army, marching into Illyricum, at the latter end of the year 714; or beginning of 715, when L. Marcius Cenſorinus, and C. Calviſius Sabinus were Conſuls; for in this year we find, according to Dio, that Pollio quelled an inſurrection of the Parthini, a people bordering on Dalmatia: Τῷ δ' ἐπιγιγνομένῳ, ἐν ᾧ Λουκιός τε Μάρκιος καὶ Γάιος Σαβῖνος ὑπάτευσαν . . . . . ἐγένετο μὲν καὶ Ἐναυρίοις τοῖς Παρθινοῖς κίνησις· καὶ αὐτὴν ὁ Πωλίων μάχαις ἔπαυσεν.

Seu magni ſuperas jam ſaxa Timavi.] Strabo ſays, that in the very inmoſt part of the Adriatick ſea, Timavum is a remarkable temple, which has a port, an elegant grove, and ſeven ſprings of ſweet water, which forming a broad and deep river, run preſently into the ſea: Ἐν αὐτῷ δὲ τῷ μυχῷ τοῦ Ἀδρίου καὶ ἱερὸν τοῦ Διομήδους ἐστὶν ἄξιον μνήμης, τὸ Τίμαυον· λιμένα γὰρ ἔχει, καὶ ἄλσος εὐπρεπὲς, καὶ πηγὰς ζ ποταμίου ὕδατος εὐθὺς εἰς τὴν θάλατταν ἐκπίπτοντος, πλατεῖ καὶ βαθεῖ ποταμῷ. Our Poet, in the firſt Aeneid, deſcribes the Timavus, as ruſhing down from a mountain with great violence, through nine mouths;

" Antenor potuit, mediis elapſus
" Achivis,
" Illyricos penetrare ſinus, atque in-
" tima tutus
" Regna Liburnorum, et fontem
" ſuperare Timavi;
" Unde per ora novem, vaſto cum
" murmure montis,
" It mare proruptum, et pelago
" premit arva ſonanti."

The *ſaxa Timavi*, in the paſſage under conſideration, and the *fons Timavi*, in the firſt Aeneid, both relate to the mountains in which that river riſes, which thoſe were to ſurmount, who went out of Italy into Illyricum.

7. *Sive*

A te principium ; tibi desinet : accipe jussis *With thee I begin, with thee I shall end i*

NOTES.

7. *Sive oram Illyrici legis aequoris.*] Illyricum, Illyris, or Illyria, is that whole country, which lies on the Northern side of the Adriatick, opposite to Italy. It is commonly divided into two regions, Liburnia on the East, and Dalmatia on the West.

Lego is used for keeping near the coast at sea, in the second Georgick;

" —— Primi lege littoris oram."

Burman is of opinion, that it may as well be meant of marching by land near the shoar.

En erit unquam.] See the note on ver. 68. of the first Eclogue.

10. *Sola Sophocleo, &c.*] Sophocles the Athenian was esteemed the prince of Tragick poetry. He is said to have been the first, who introduced the *cothurnus* or buskin, which was a kind of boot, reaching up to the calf of the leg, and having thick soals of cork, to make the actor appear taller than his natural size. This passage is a strong proof, that Pollio is the person here intended. It appears sufficiently, that this great person was a writer of Tragedies from the following lines of Horace, addressed to Pollio;

" Paulum severae Musa Tra-
" goediae
" Desit theatris : mox, ubi publicas
" Res ordinaris, grande munus
" Cecropio repetes cothurno."

Those, who will have Augustus to be meant, strain hard to make him a poet and a writer of tragedies. But the only authority they are able to produce, is that of Suetonius, who mentions his writing a tragedy called Ajax. But even Suetonius seems to think the Emperor was but a sorry poet; and says expressly, that though he began his Ajax with much spirit, yet he found his stile to flag in such a manner, as he went on, that he destroyed his play: " Poëticam summatim attigit. Unus " liber restat scriptus ab eo hexa- " metris versibus, cujus et argu- " mentum et titulus est Sicilia. Ex- " tat alter aeque modicus Epigram- " matum, quae fere tempore bal- " nei meditabatur. Nam tragoe- " diam magno impetu exorsus, non " succedente stylo, abolevit : quae- " rentibusque amicis quidnam Ajax " ageret, respondit, Ajacem suum " in spongiam incubuisse." It is hardly probable, that Augustus had begun this tragedy before the battle of Philippi: for he was too young for such an attempt, when Julius Caesar was murdered; and from that time to the battle of Philippi, he does not seem to have been at leisure to make verses. Some will have *tua carmina* to mean, not the verses of Augustus, but the verses written in his praise; which is a very forced interpretation.

11. *A te principium tibi desinet.*] This is the expression, which is thought to be a full proof, that the patron of this Eclogue is Augustus. The Tityrus, the first Eclogue celebrates

accept the verſes which were begun by thy command, Carmina coepta tuis, atque hanc ſine tempora circum

NOTES.

lebrates Auguſtus, and the Aeneid, the laſt of our poet's works, is alſo written in honour of him. Catrou, is under a neceſſity of not allowing the Tityrus to be the firſt Eclogue, becauſe it could not be written before the diviſion of the lands; and conſequently, if that was the firſt, the Pharmaceutria could not poſſibly be dedicated to Auguſtus, when he was returning from Philippi. He therefore ſuppoſes, either that this was the firſt; or elſe that Virgil alludes to ſome other poem dedicated to Auguſtus, which he did not think worthy of being preſerved. I agree with the learned father, that ſome of the Eclogues were written before the Tityrus. It is very probable, that the Alexis, the Palaemon, and the Daphnis were all written before it. But it is by no means probable, that this, which is allowed, by the general conſent of the Commentators, to be the fineſt of all the Eclogues, except the Pollio, ſhould be the firſt attempt of our Poet. As for any other poem, dedicated to Auguſtus, and afterwards ſuppreſſed, it is a mere conjecture, without any foundation, and therefore does not require to be conſidered. But if it is neceſſary to take the expreſſion before us in the ſtricteſt ſenſe, that Virgil really began and ended with the ſame patron; it might with more probability be aſſerted that it was meant only of the Eclogues; and then Gallus will be the perſon. It is certain, that the laſt Eclogue was devoted to Gallus; and we need only take up the common tradition, that the Silenus was publiſhed before the death of Cicero, and ſuppoſe that to be the firſt attempt of our Poet; and we ſhall have as good a proof in behalf of Gallus, as any that has been produced in favour of Auguſtus. Catrou himſelf thinks we ought not to reject the common tradition, that the Silenus was read in the theatre; and that Cicero cried out *Magnae ſpes altera Romae.* Now we may remember, that Gallus was celebrated with great elegance in that poem. Therefore, if that ſtory be true, the Silenus was probably the very firſt of theſe compoſitions; and conſequently they began and ended with Gallus. Thus we ſee, that this argument proves either nothing or too much. Our old tranſlator W. L. in his note on this paſſage, explains it thus; "I "began this kind of Paſtoral verſe, "at thy command, and will ceaſe "to goe on in this kinde likewiſe, "any farther, when it ſhall pleaſe "thee to command." This interpretation might be admitted; but in truth, this expreſſion of beginning with any one and ending with him, was no more than a high complement amongſt the Ancients. In the ninth Iliad, Neſtor prefaces a ſpeech to Agamemnon in the following manner; "O moſt auguſt Atrides, "O king of men, Agamemnon! "In thee will I end, in thee will I "begin; becauſe thou art king "over many people, and Jupiter has

Inter victrices hederam tibi ſerpere lauros. *and permit this ivy to creep about thy temples amongſt the victorious bays.*

NOTES.

" has given thee a ſceptre and laws
" to provide for them :"

Ἀτρείδη κύδιστε, ἄναξ ἀνδρῶν Ἀγάμεμνον,
Ἐν σοὶ μεν λήξω, σέο δ' ἄρξομαι, οὕνεκα πολλῶν
Λαῶν ἐσσὶ ἄναξ, καὶ τοι Ζεὺς ἐγγυάλιξε
Σκηπτρόν τ' ἠδὲ θέμιστας, ἵνα σφίσι βουλεύησθαι.

But the famous old orator, having made this ceremonious preface, does not think himſelf obliged literally to end with the praiſes of Agamemnon as he had begun; for he cloſes his ſpeech, with telling him he had injured Achilles, and perſuading him to make reſtitution;

Ἐξέτι τοῦ ὅτε διογενὲς Βρισηΐδα κούρην
Χωομένου Ἀχιλῆος ἔβης κλισίηθεν ἀπούρας·
Οὔτι καθ' ἡμέτερόν γε νοον· μάλα γὰρ τοι ἔγωγε
Πόλλ' ἀπεμυθεόμεν· σὺ δὲ σῷ μεγαλήτορι θυμῷ
Εἶξας ἄνδρα φέριστον, ὃν ἀθάνατοι περ ἔτισαν,
Ἠτίμησας· ἑλὼν γὰρ ἔχεις γέρας· ἀλλ' ἔτι καὶ νυν
Φραζώμεσθ' ὡς κέν μιν ἀρεσσάμενοι πεπίθοιμεν
Δώροισίν τ' ἀγανοῖσιν ἔπεσσί τε μειλιχίοισι.

" When from Pelides' tent you
" forc'd the maid,
" I firſt oppos'd, and faithful, durſt
" diſſuade;
" But bold of ſoul, when headlong
" fury fir'd,
" You wrong'd the man, by men
" and gods admir'd:
" Now ſeek ſome means his fatal
wrath to end,
" With pray'rs to move him, or
" with gifts to bend." POPE.

This is ending with Achilles, rather than with Agamemnon. Thus we are not to underſtand the paſſage before us literally; or to imagine that the Poet meant, in ſtrictneſs of ſpeech, either that he had begun his poems with Pollio, or that he would end them with him.

Accipe juſſis, &c.] Thus in the ſixth Eclogue; " Non injuſſa
" cano." This paſſage pleads ſtrongly for Pollio. If Auguſtus was the perſon intended, Virgil muſt have received his commands to write this Eclogue, before he went into Macedon againſt Brutus and Caſſius. But it does not appear that Virgil was admitted to the friendſhip of Auguſtus, till after the diſtribution of the lands. For even then, we find in the ninth Eclogue, that the Poet implores the protection of Varus; which he would have had no occaſion to have done, if he himſelf had been in the favour of Auguſtus, as the writers of his life would have us believe.

13. *Victrices*

Scarce had the cold ſhade of night retired from the heavens, when the dew on the tender graſs is moſt agreeable to the cattle: Damon leaning againſt a round olive-tree thus began.

DAM. Ariſe, O Lucifer, and preceding bring on the day;

Frigida vix caelo noctis deceſſerat umbra,
Cum ros in tenera pecori gratiſſimus herba eſt:
Incumbens tereti Damon ſic coepit olivae.
DAM. Naſcere, praeque diem veniens age, Luci-
fer, almum:

NOTES.

13. *Victrices . . . lauros.*] Crowns of bay were worn by conquerors in their triumphs. Hence Ruaeus concludes, that this expreſſion relates to the triumph, which Pollio obtained for his victory over the Dalmatians. But it ſeems more probable, as has been already obſerved, that it is a poëtical prediction of his victory, which happened to be verified.

Hederam tibi ſerpere.] The poëtical ivy is that ſort with golden berries, or *Hedera baccis aureis.* There is a very great poëtical delicacy in this verſe. The ivy is well known to be an humble, creeping plant. Therefore, when he intreats his patron to permit this ivy to creep among his victorious bays; he deſires him to condeſcend to accept of theſe verſes in the midſt of his victories.

14. *Frigida vix caelo, &c.*] The Poet now begins the ſubject of his Eclogue, and repreſents the deſpairing lover Damon, as having ſat up all night, and beginning his complaints with the firſt appearance of the morning.

16. *Incumbens tereti olivae.*] Some imagine the Poet to mean, that Damon is leaning on a ſtick made of the olive-tree; but this image is very low: ſurely he deſcribes him leaning againſt the tree itſelf. Any thing round, as a pillar, or the body of a tree, is called *teres.* La Cerda obſerves a great beauty in the variety of plants, with which Virgil diſtinguiſhes his paſtoral ſcenes. In the firſt Eclogue, Tityrus is repreſented lying at eaſe under a beech: in the ſecond, Corydon vents his complaints, not to the beeches alone; but to the woods and mountains: in the third, Palaemon invites the ſhepherds to ſit down on the ſoft and verdant graſs. In the fifth, Menalcas and Mopſus retire into a cave, overſhadowed by a wild vine: and here Damon pours forth his lamentations under the ſhade of an olive-tree.

17. *Naſcere praeque diem, &c.*] Damon begins with calling upon the dawn to riſe, and bring on the day; and opens the ſubject of his complaint, the infidelity of Niſa.

Lucifer.] Lucifer is generally underſtood to mean the planet Venus, when ſhe is ſeen in the morning, and is the laſt ſtar that diſappears, as the day comes on. The poets ſeem to have imagined, that it was a ſtar, which, by it's riſing, denoted the approach of the morning. It was ſuppoſed to be the favourite ſtar of Venus, whence the lover invokes it with propriety. Thus our Poet, in the ſecond Aeneid.

" Jamque jugis ſummae ſurgebat
" Lucifer Idae,
" Ducebatque diem:"

and

Conjugis indigno Niſae deceptus amore.
Dum queror, et Divos, quanquam nil teſtibus illis
Profeci, extrema moriens tamen alloquor hora.
Incipe Maenalios mecum, mea tibia, verſus.
Maenalus argutumque nemus pinoſque loquentes
Semper habet: ſemper paſtorum ille audit amores,
Panaque, qui primus calamos non paſſus inertes.
Incipe Maenalios mecum, mea tibia, verſus.
Mopſo Niſa datur: quid non ſperemus amantes?

whilſt I, deceived by the cruel love of Niſa, my bride, complain, and dying invoke the gods in my laſt hour, though I have hitherto profited nothing by calling them to witneſs. Begin with me, my pipe, the Maenalian ſtrains.

Maenalus always has a whiſpering wood, and vocal pines: he always hears the loves of ſhepherds, and Pan, who firſt of all would not ſuffer

Niſa is given to Mopſus: what

needs to be idle. Begin with me, my pipe, the Maenalian ſtrains, may not we lovers hope?

NOTES.

and in the eighth;

" Qualis ubi oceani perfuſus Lucifer unda,
" Quem Venus ante alios aſtrorum diligit ignes,
" Extulit os ſacrum caelo, tenebraſque reſolvit."

Perhaps it was the ſame with Aurora, or the Dawn.

18. *Conjugis.*] It is plain, that *conjux* does not ſignify a *wife* in this place; but only one who had engaged her promiſe. Thus *maritus* is uſed for a woer, in the fourth Aeneid;

" Quos ego ſum toties jam dedignata maritos."

21. *Incipe Maenalios, &c.*] Theſe intercalary verſes, like what we call the burthen of a ſong, are in frequent uſe among the poets. Thus Theocritus, in his firſt Idyllium;

Ἄρχιτε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς.

And in the ſecond;

Ἴυγξ, ἕλκε τῦ τηνῦ ἐμὸν πόθι δῶμα τὸν ἄνδρα.

22. *Maenalus argutumque nemus, &c.*] From the firſt mention of the Maenalian ſtrains, Damon immediately turns to a celebration of that famous mountain; to which he poetically aſcribes a voice and ears.

Maenalus, or in the plural number *Maenala*, is a high mountain of Arcadia, ſacred to Pan. It is ſaid to have had it's name from Maenalus, the ſon of Lycaon.

Argutumque nemus.] See the note on *arguta*, ver. 1. of the ſeventh Eclogue.

Pinoſque loquentes.] Maenalus is ſaid to abound with pines. The mention of vocal groves is frequent amongſt the Poets.

24. *Panaque, qui primus, &c.*] See the notes on ver. 31 and 32 of the ſecond Eclogue.

26. *Mopſo Niſa datur, &c.*] He now explains the full cauſe of his grief; the nuptials of Niſa with his more happy rival Mopſus, whom he congratulates ironically.

Now shall gryffons be joined with mares, and to another age the timorous deer shall come to drink with the dogs. Set new torches, O Mopsus: your wife is leading home. Scatter the walnuts, O bridegroom! for thee Hesperus forsakes Oeta.

Jungentur jam gryphes equis, aevoque sequenti
Cum canibus timidi venient ad pocula damae.
Mopse, novas incide faces: tibi ducitur uxor.
Sparge, marite, nuces: tibi deserit Hesperus Oetam.

NOTES.

27. *Jungentur jam gryphes equis.*] Damon passionately describes the marriage of Nisa with Mopsus, as something monstrous. The gryffon is a fabulous monster, said to have the body of a lion, and the head and wings of an eagle: these animals are pretended to live in the most northern parts of Europe, where they dig gold out of the mines, and keep a guard over it. It is said, that the Arimaspians, a people with one eye in the middle of their foreheads, are engaged in continual wars for this precious metal. This story is at least as ancient as the time of Herodotus, who mentions it in his third Book. But that Historian justly thinks it incredible: and Pliny also, who quotes this story from Herodotus, thinks the existence of the gryffons to be fabulous. Milton alludes to this story of the gryffons, in the second book of his Paradise Lost;

"As when a Gryfon through the wildernefs
"With winged courfe, o'er hill or moory dale,
"Purfues the Arimaspian, who by ftealth
"Had from his wakeful cuftody purloin'd
"The guarded gold."

28. *Timidi . . . damae.*] It is to be obferved, that Virgil makes *dama* to be of the maſculine gender here, as well as in the third Georgick;

"—— Timidi damae, cervique fugaces."

29. *Novas incide faces.*] He invidiouſly exhorts Mopſus to make all due preparations for celebrating his nuptials. The bride uſed to be led home by night, with lighted torches before her. Theſe torches were pieces of pine, or other unctuous wood, which were cut to a point, that they might the more eaſily be inflamed. Thus we read in the firſt Georgick;

"—— Ferroque faces inſpicat acuto."

We find in Plutarch's Roman Queſtions, that the number of torches carried before the bride was exactly five.

Tibi ducitur uxor.] This part of the ceremony, of *leading* the bride home to her huſband's houſe, ſeems to have been accounted ſo eſſential a part of the nuptial ceremony, that *ducere uxorem* is commonly uſed for *to marry*.

30. *Sparge marite nuces.*] That *nuces* ſignify *walnuts*, and that they had a myſtical ſignification in the nuptial ceremonies, has been obſerved,

Incipe Maenalios mecum, mea tibia, verſus.
O digno conjuncta viro! dum deſpicis omnes,
Dumque tibi eſt odio mea fiſtula, dumque capellae,
Hirſutumque ſupercilium, prolixaque barba:

Begin with me, my pipe, the Maenalian ſtrains.
Oh! thou art married to a worthy huſband, whilſt thou deſpiſeſt all others; and whilſt thou hateſt my pipe, and my goats, and my ſhaggy eye-brow, and my long beard:

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ſerved, in a note on ver. 187. of the ſecond Georgick. Some are of opinion, that the bridegroom, by throwing nuts among the boys to ſcramble for them, ſignified that he himſelf now left children's play; whence *nuces relinquere* became a proverbial expreſſion. This ſeems to be confirmed by the following paſſage of Catullus;

" Da nuces pueris iners
" Concubine: ſatis diu
" Luſiſti nucibus: dubet
" Jam ſervire Thalaſſio.
" Concubine, nuces, da."

Tibi deſerit Heſperus Oetam.] Oeta is a high mountain of Theſſaly. Servius would infer from this paſſage, and another in the ſecond Aeneid,

" Jamque jugis ſummae ſurgebat
" Lucifer Idae,"

that the ſtars were ſuppoſed to riſe from Ida, and to ſet behind Oeta. But it is plain, that this imagination of his is wrong; for the Poet does not here ſpeak of the ſetting, but of the riſing of Heſperus. Catullus alſo ſpeaks of the approach of Heſperus, in his poem on the marriage of Peleus and Thetis;

" Adveniet tibi jam portans optata
" maritis
" Heſperus: adveniet fauſto cum
" fidere conjux:"

and in other places.

32. *O digno conjuncta, &c.*] He commends the choice of Niſa ironically, and accuſes her of infidelity.

34. *Hirſutamque ſupercilium, &c.*] Thus the Cyclops, in Theocritus, tells Galatea, that ſhe does not love him, becauſe he has a great ſhaggy eye-brow, that extends from ear to ear;

Γινώσκω, χαρίεσσα κόρα, τίνος οὕνεκα φεύγεις.
Οὕνεκά μοι λασία μὲν ὀφρὺς ἐπὶ παντὶ μετώπῳ
Ἐξ ὠτὸς τέταται πρὸτ ὦτερον, ὡς μία μακρά.

" The cauſe of all thy hate, dear
" Nymph, I know,
" One large wide gap ſpreads croſs
" my hairy brow
" From ear to ear." CREECH.

La Cerda is of opinion, that Damon, by this expreſſion, declares to Niſa, that his love for her has made him neglect his perſon. But ſurely love uſually inclines a man to be more exact in his dreſs. Beſides I do not apprehend, that the hairineſs of the eye-brow is cauſed by negligence. Ruaeus agrees with La

and doſt not believe, that any god regards human affairs. Begin with me, my pipe, the Maenalian ſtrains.
I ſaw thee, when thou waſt a little girl,

Nec curare Deum credis mortalia quenquam. 35
Incipe Maenalios mecum, mea tibia, verſus.
Sepibus in noſtris parvam te roſcida mala,

NOTES.

Cerda; though he ſuggeſts another interpretation; that the ſhepherd deſcribes the hairineſs of his body, to denote his ſtrength. It is true, that the hairineſs of the body is uſually a mark of ſtrength: but then it is not uſual with women to deſpiſe a man for his ſtrength of body. Perhaps this is ſpoken ironically, as well as *O digna conjuncta viro*; and Damon may mean, not that he himſelf is this rough unpoliſhed fellow, but his rival: for this whole paragraph ſeems to be intended to inſult Niſa on her choice of Mopſus. The Earl of Lauderdale follows the opinion of La Cerda;

" You are well-match'd, and ſlight
" the courting ſwain
" Whilſt you with pride my pipe
" and goats diſdain,
" Careleſs, diſtracted now my looks
" appear,
" My comely chin o'erſpread with
" buſhy hair,
" As if the gods regarded not my
" pain."

Prolixa.] Some read *promiſſa*, which Pierius ſays, does not diſpleaſe him; becauſe it is frequently uſed by the Latin authors: but he finds *prolixa* in all his ancient manuſcripts. Heinſius, according to Burman, contends for *promiſſu*, which reading he finds in ſeveral manuſcripts.

37. *Sepibus in noſtris, &c.*] The ſhepherd now re-calls the time, the place, and the manner of his firſt falling in love with her, when he was very young.

The reader cannot but obſerve the elegant and natural paſtoral ſimplicity of this paragraph. The age of the young ſhepherd, his being but juſt able to reach the boughs of the apples-trees, his officiouſneſs in helping the girl and her mother to gather them, and his falling in love with her at the ſame time, are circumſtances ſo well choſen, and expreſſed ſo naturally, that we may look upon this paſſage, as one of thoſe numerous, eaſy, and delicate touches, that diſtinguiſh the hand of Virgil.

This paſſage is an imitation of the following verſes, in the Cyclops of Theocritus.

Ἡράσθην μὲν ἔγωγε, κόρα, τεῦ ἀνίκα πρᾶτον
Ἦνθες ἐμᾷ σύν ματρί, θέλοις' ὑακίνθια φύλλα
Ἐξ ὄρεος δρέψασθαι· ἐγὼ δ' ὁδὸν ἡγεμόνευον.

" I lov'd thee, Nymph, I lov'd
" e'er ſince you came
" To pluck our flow'rs; from
" thence I date my flame.

" My

Dux ego veſter eram, vidi cum matre legentem:
Alter ab undecimo tum me jam ceperat annus:
Jam fragiles poteram a terra contingere ramos.
Ut vidi, ut perii, ut me malus abſtulit error!
Incipe Maenalios mecum, mea tibia, verſus,

gathering dewy apples with thy mother, in our hedges; I was your conductor: my thirteenth year was then just begun: I could then just reach the brittle branches from the ground. How did I see, how was I undone! how was I loſt in fatal error! Begin, with me, my pipe, the Maenalian ſtrains.

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" My eye did then my feeble heart betray,
" I know the minute of the fatal day,
" My mother led you, and I ſhew'd the way.
CREECH.

38. *Matre.*] Servius ſays, that the pronoun being omitted, it may ſignify either the ſhepherd's or the girl's mother. La Cerda contends for the former; becauſe in the paſſage laſt quoted, the Cyclops repreſents Galatea coming along with *his* mother. Ruaeus is for the latter, as is alſo Catrou, and Dr Trapp;

" Thee with thy mother in our meads I ſaw:"

It is moſt probable, that it was the girl's mother; becauſe he could have no occaſion to ſhew his own mother the way about their own grounds.

39. *Alter ab undecimo.*] Servius underſtands it to mean the thirteenth, " Id eſt, tertius decimus: " alter enim de duobus dicimus." Joſeph Scaliger, and La Cerda are of the ſame opinion. Ruaeus ſays it is the twelfth, the next year to the eleventh; as *alter ab illo* does not ſignify the *third* after him, but the *ſecond* to him. I have tranſlated it *thirteenth*; becauſe that age ſeems to make the ſhepherd full as young, as he could eaſily be ſuppoſed to be, when he fell in love.

Ceperat.] Some manuſcripts have *acceperat*, according to Pierius and Heinſius.

41. *Ut vidi, &c.*] The Poet adorns this beautiful paſſage with an imitation of a line taken from the ſecond Idyllium of Theocritus;

Χὡς ἴδον, ὡς ἐμάνην, ὡς μεῦ φρὶν ἔνδοθεν ἰάφθη.

The Greek Poet alſo thus deſcribes the ſudden paſſion of Atalanta for Hippomenes, in his Αἰπύλος.

—— Ἁ δ' Ἀτάλαντα
Ὡς ἴδον, ὡς ἐμάνη, ὡς ἐς βαθὺν ἄλετ' ἔρωτα.

" When young Hippomenes ſought the maid's embrace,
" He took the golden fruit, and ran the race:
" But when ſhe view'd, how ſtrong was the ſurprize!
" Her ſoul took fire, and ſparkled thro' her eyes.
" How did her paſſions, how her fury move!
" How ſoon ſhe leap'd into the deepeſt love! CREECH.

Now know I what is Love. Either Tmarus, or Rhodope, or the utmoſt Garamantes bring him forth,

Nunc ſcio quid ſit Amor. Duris in cotibus illum
Aut Tmarus, aut Rhodope, aut extremi Garamantes,

NOTES.

43. *Nunc ſcio, &c.*] Damon having mentioned the firſt beginning of his love, turns his ſong to the cruel temper of the god of that paſſion.

Thus the Goatherd, in the third Idyllium of Theocritus;

Νῦν ἔγνων τὸν Ἔρωτα, βαρὺς θεός, ἦ ῥα λεαίνας
Μαστὸν ἐθήλαζε, δρυμῷ τέ μιν ἔτρεφε μάτηρ.

"I know what Love is now, a
"cruel god,
"A tygreſs bore, and nurs'd him
"in a wood." CREECH.

44. *Aut Tmarus.*] The common reading is *Iſmarus*. Fulvius Urſinus found *aut Iſmarus*, in two very ancient manuſcripts. He alſo mentions another ancient copy, which he had out of the library of Peter Bembus, in which it was written *aut Tmarus*, which he takes to be the true reading. Heinſius alſo, according to Burman, found *aut Tmarus* in ſome copies, and *aut Marus* in others. Strabo, in his ſeventh book, ſpeaks of the mountain Tomarus, or Tmarus, as belonging to Dodona; Ἡ Δωδώνη τοίνυν τὸ μὲν παλαιὸν ὑπὸ Θεσπρωτοῖς ἦν, καὶ τὸ ὄρος ὁ Τόμαρος ἢ Τμῶρος, ἀμφοτέρως λέγεται, ὑφ' ᾧ κεῖται τὸ ἱερόν. It ſeems probable, that this Tmarus, or Tomarus, is the mountain here ſpoken of by Virgil; that he wrote *aut Tmarus aut Rhodope*; and that ſome of the tranſcribers, having before met with Iſmarus and Rhodope together, inaccurately wrote *aut Iſmarus aut Rhodope*. Others, obſerving that *aut Iſmarus* could not ſtand in the verſe, took the liberty of omitting *aut*. In thoſe copies, which have *aut Marus*, it can hardly be doubted, that the T is left out by miſtake, which might happen very eaſily, as the moſt ancient manuſcripts were in capitals, without any diſtinction of the words, thus AVTTMARVS-AVTRHODOPE. That the diſjunctive particle *aut* was intended to be thrice repeated in this verſe ſeems probable, from it's being intended to imitate one in the Θαλύσια of Theocritus;

Ἢ Ἄθω, ἢ Ῥοδόπαν, ἢ Καύκασον ἐσχατόεντα.

In like manner we read in the firſt Georgick,

"Aut Atho, aut Rhodopen, aut
"alta Ceraunia."

Maſvicius, Heinſius, Cuningam, and Burman have *aut Tmaros*. La Cerda alſo approves of *aut Tmarus*, though he preferves *Iſmarus* in the text. The Earl of Lauderdale approves of *Tmarus*;

"I know

Nec generis nostri puerum, nec sanguinis edunt.
Incipe Maenalios mecum, mea tibia, versus.
Saevus Amor docuit natorum sanguine matrem

no boy of our race, or blood.
Begin, my pipe, with me, the Maenalian strains.
Cruel Love taught a mother to stain her hands with the blood of her children.

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" I know what Love is now: it's
" birth must be
" On horrid Taenaros, or cold Rho-
" dope."

Extremi Garamantes.] The Garamantes were a savage people of Africa, about the torrid zone; so that they were thought to live as far to the southward, as the earth is habitable. Hence they are called *extremi*, as Thule, or Schetland, is called *ultima*.

47. *Saevus Amor docuit, &c.*] From the mention of the cruelty of love, he passes to a notorious instance of the cruel effects of that passion. It taught Medea, he says, to murder her own children: and then he makes a question, whether Medea or Cupid is the more cruel.

When Jason, with his companions the Argonauts, was come to Colchis, for the golden fleece; Medea, daughter of the king of that country, fell in love with him, instructed him how to surmount the difficulties, that were in his way, and when he obtained the prize, went with him into Greece, where she had children by him. But when Jason afterwards married another wife, Medea being enraged, murdered the children which she had by Jason. Ovid, in the seventh book of the Metamorphoses, beautifully describes the struggles between honour and love in the breast of Medea, and the victory which Cupid, in spite of her reason, obtained over her;

" —— Si possem, sanior essem,
" Sed trahit invitam nova vis: ali-
" udque Cupido,
" Mens aliud suadet. Video meli-
" ora, proboque:
" Deteriora sequor."

—— Could I, I should be well.
A new-felt force my striving powres invades.
Affection this, discretion that perswades.
I see the better: I approve it too:
The worse I follow. SANDYS.

The Poet could not have chosen a stronger instance of the cruel effects of this passion, out of all the poetical fables. This unhappy princess falls in love with a stranger, and to his interest sacrifices her father, friends, and country: she quits her native soil, is married to him, bears him children; and at last, being moved by jealousy, murders even those harmless infants. The Persian Historians, according to Herodotus, relate, that she was carried off by some Greeks, who went up the river Phasis, under pretence of trade: that the king her father sent a herald into Greece, to demand satisfaction; but they refused to give him any, because they had received none for the rape of Io.

thou alſo waſt a cruel mother: waſt thou more a cruel mother, or he a wicked boy? He was a wicked boy, and thou alſo a cruel mother. Begin with me, my pipe, the Maenalian ſtrains.

Commaculare manus: crudelis tu quoque, mater;
Crudelis mater magis, an puer improbus ille?
Improbus ille puer, crudelis tu quoque, mater.
Incipe Maenalios mecum, mea tibia, verſus.

Now alſo let the wolf flee from the ſheep of his own accord; let the hard oaks bear golden apples: let daffodils flower on the alder-tree: let fat amber ſweat from the bark of the tamariſk: and let owls contend with ſwans: let Tityrus be Orpheus, Orpheus in the woods, and Arion among the dolphins:

Nunc et oves ultro fugiat lupus, aurea durae
Mala ferant quercus, narciſſo floreat alnus,
Pinguia corticibus ſudent electra myricae.
Certent et cycnis ululae: ſit Tityrus Orpheus:
Orpheus in ſylvis, inter delphinas Arion.

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50. *Crudelis tu quoque mater.*] Burman thinks, that Venus, the mother of Cupid, is meant in this place: but ſurely it can be no other than Medea. The ſhepherd accuſes Cupid, the god of love, of cruelty, for having incited a mother to deſtroy her own children: he ſays this was cruelty in the mother; and then makes a queſtion, whether this was greater wickedneſs in Cupid, or greater cruelty in the mother; and concludes, that the crime was equal: Cupid is wicked in having inſpired ſuch a paſſion; and the mother is cruel, in having put ſuch a wickedneſs in execution. Catrou looks upon theſe lines, as a mere playing upon words; and thinks Virgil deſerves our excuſe, becauſe he is not often guilty of this fault. But I believe the judicious reader will not think Virgil ſtands in need of any excuſe. Theſe repetitions beautifully expreſs the variety and confuſion of the ſhepherd's thoughts, who knows not where to lay the blame; whether on Cupid or Medea; and at laſt concludes, that the crime is equal in both.

52. *Nunc et oves, &c.*] The ſhepherd now returns to the abſurdity of this match of Niſa with Mopſus, and declares that nothing can ſeem ſtrange after this unequal match.

Aurea durae, &c.] Thus Pope, in his third Paſtoral;

"Let opening roſes knotted oaks adorn,
"And liquid amber drop from ev'ry thorn."

55. *Cycnis.*] The Ancients imagined, that the ſwans ſung ſweetly, eſpecially at the time of their death: but it ſeems to have been a vulgar error.

56. *Inter delphinas Arion.*] Arion, according to Herodotus, was of Methymna; was the chief muſician of his time, the inventor of Dithyrambicks, gave them their name, and taught them at Corinth. According to that ancient hiſtorian, when Arion had lived a conſiderable time with Periander, king of Corinth, he had a mind to travel to Italy and Sicily; where having acquired much wealth, he was deſirous of returning to Corinth. He hired a Corinthian veſſel at Tarentum, having a great confidence in thoſe

Incipe Maenalios mecum, mea tibia, verſus.
Omnia vel medium fiant mare: vivite ſylvae.

Begin with me, my pipe, the Maenalian ſtrains.
Let all things be converted into deep ſea: farewel ye woods.

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thoſe people. But he was deceived in his good opinion of them: for they conſpired to rob him, and throw him over-board. In vain did the ſweet muſician intreat them to ſpare his life, and take his money: they were deaf to his prayers, and only gave him his choice either of killing himſelf, or jumping into the ſea. He choſe the latter; and then deſired leave to put on his beſt cloaths, and to give them one tune on his harp before he died. This they aſſented to, being willing to hear the beſt muſician in the world perform before them. When the ſong was ended, he leaped into the ſea, with all his ornaments, and was taken up by a dolphin: which they did not perceive, and purſued their voyage to Corinth. But the dolphin carried Arion ſafe on his back to Taenarus, from which place he travelled by land to Corinth, and there related his adventure. Periander, not believing it, ſent him to priſon, and inquired for the accuſed mariners. When they were brought before the king, and queſtioned concerning Arion, they affirmed, that they had left him at Tarentum, living in great plenty. Then Periander cauſed him to be produced in the very garments, in which he had leaped into the ſea; with which they were ſo confounded, that they could not deny the fact. This ſtory, ſays Herodotus, is related both by the Corinthians and the Leſbians; and is farther confirmed by a brazen ſtatue of a man riding on a dolphin; which he affirms was to be ſeen in his time at Taenarus.

58. *Omnia vel medium, &c.*] Damon at laſt reſolves to take leave of the world, and to drown himſelf.

Medium fiant mare.] The ſhepherd does not really wiſh for an univerſal confuſion of all things: he means, that as he is going to take leave of the world, the earth is no longer any thing to him.

Vivite.] That is *valete*, a word uſed in taking leave, like χαίρετε, *adieu*, *farewel*. Daphnis in like manner bids adieu to the wild beaſts, woods, and waters, in the firſt Idyllium of Theocritus;

Ὦ λύκοι, ὦ ἄρες, ὦ ἀν' ὤρεα φωλάδες ἄρκτοι,
Χαίρετ'· ὁ βωκόλος ὔμμιν ἐγὼ Δάφνις οὐκέτ' ἀν ὕλαν,
Οὐκέτ' ἀγὰ δρυμώς, οὐκ ἄλσεα· χαῖρ' Ἀρέθοισα,
Καὶ ποτάμοι τοὶ χεῖτε καλον κατὰ Θύμβριδος ὕδωρ.

" Ye wolves, ye lions, and ye
" boars, adieu;
" For Daphnis walks no more in
" woods with you.
" Adieu, fair Arethuſe, fair ſtreams
" that ſwell
" Thro' Thymbrian plains, ye ſil-
" ver ſtreams farewel."

CREECH.

59. *Praeceps*

I will throw myself headlong into the waters, from the top of a high rock: take this last gift of a dying person. Cease, my pipe, now cease the Maenalian strains.

Praeceps aerii ſpecula de montis in undas
Deferar: extremum hoc munus morientis habeto. 60
Deſine Maenalios, jam deſine, tibia, verſus.
Haec Damon: vos, quae reſponderit Alpheſiboeus,

Thus Damon: Ye Muſes, relate what Alpheſiboeus anſwered:

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59. *Praeceps aerii, &c.*] Thus Theocritus, in his third Idyllium;

Τὰν βαῖταν ἀποδὺς εἰς κύμαλα τῆνα ἁλεύμαι
Ὥπερ τὼς δύννως σκοπιάζεται Ὄλπις ὁ γρυπεύς.

" My jerkin's off, I'll leap into the
" flood
" From yon high rock, where Ol-
" pis often ſtood
" To ſnare his trouts." CREECH.

It is thought, that Virgil here alludes to the famous rock in Leucadia, from which thoſe who leaped into the ſea were cured of their love. Thus Ovid, in the Epiſtle from Sappho to Phaon;

" Hic ego cum laſſos poſuiſſem fle-
" tibus artus,
" Conſtitit ante oculos Naïas
" una meos:
" Conſtitit, et dixit; Quoniam non
" ignibus aequis
" Ureris, Ambracias terra pe-
" tenda tibi.
" Phoebus ab excelſo, quantum pa-
" tet, aſpicit aequor:
" Actaeum populi, Leucadium-
" que vocant.
" Hinc ſe Deucalion Pyrrhae ſuc-
" cenſus amore
" Miſit, et illaeſo corpore preſſit
" aquas.
" Nec mora: verſus amor tetigit
" lentiſſima Pyrrhae
" Pectora; Deucalion igne le-
" vatus erat."

Here as I lay, and ſwell'd with tears the flood,
Before my ſight a watry virgin ſtood,
She ſtood and cry'd, O you that love in vain!
Fly hence, and ſeek the far Leucadian main.
There ſtands a rock, from whoſe impending ſteep
Apollo's fane ſurveys the rolling deep.
There injured lovers, leaping from above,
Their flames extinguiſh, and forget to love.
Deucalion once with hopeleſs fury burn'd,
In vain he lov'd, relentleſs Pyrrha ſcorn'd:
But when from hence he plung'd into the main,
Deucalion ſcorn'd, and Pyrrha lov'd in vain. POPE.

60. *Extremum hoc munus morientis habeto.*] Take this laſt gift of a dying perſon, that is, my death ſhall be the laſt agreeable preſent to you. He means, that Niſa will rejoice at his death.

62. *Haec Damon, &c.*] The Poet having recited theſe fine verſes of

Dicite, Pierides: non omnia poſſumus omnes.
ALP. Effer aquam et molli cinge haec altaria vitta;
Verbenaſque adole pingues, et maſcula thura,
Conjugis ut magicis ſanos avertere ſacris
Experiar ſenſus, nihil hic niſi carmina deſunt.
Ducite ab urbe domum, mea carmina, ducite Daphnim.
Carmina vel caelo poſſunt deducere lunam:

we cannot all do all things.
ALPHES. *Bring out the water, and encompaſs theſe alters with a ſoft fillet; and burn fat vervain, and male frankincenſe, that I may try to ſubvert the right ſenſes of my huſband by magical rites. Nothing is wanting here but verſes. Bring, bring my Daphnis home from the city, O my verſes.*
Verſes can even bring down the moon from heaven;

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of Damon, declares, that he is unable to proceed any farther by his own ſtrength; and calls upon the Muſes to relate the anſwer of Alphesiboeus.

63. *Non omnia poſſumus omnes.*] See the note on *aut ſi non poſſumus omnes*, ver. 23. of the ſeventh Eclogue.

64. *Effer aquam, &c.*] Alphesiboeus aſſumes the perſon of a ſorcereſs, who is performing a magical ſacrifice, in order to bring her huſband home, and regain his love which ſhe had loſt.

Theſe words of the ſorcereſs are addreſſed to her aſſiſtant, whoſe name we afterwards find to be Amaryllis. Some of the Commentators would fain read *affer* inſtead of *effer*. But La Cerda has ſhewn, that they uſed hot water in their magical rites. Therefore we may underſtand, that the water was heated in the houſe, and that the ſorcereſs calls upon Amaryllis to bring it out.

Molli vitta.] The fillet is called ſoft, becauſe made of wool. See the notes on ver. 487. of the third Georgick. The ſorcereſs, in Theocritus, calls out to have the cup ſurrounded with *purple wool*;

Στέψον τὰν κελεβαν φοινικέῳ εἰρεσιώνᾳ.

65. *Verbenas.*] See the note on ver. 131. of the fourth Georgick.

Maſcula thura.] The Ancients called the beſt ſort of frankincenſe *male*.

67. *Carmina.*] Theſe verſes are a particular form of words, uſed in theſe ſuperſtitious ceremonies. From *carmen* our word *charm* is derived. The verſe or charm here intended ſeems to be the next line; which is often repeated, as the burthen of the ſong. It is much the ſame with that in Theocritus;

Ἴυγξ, ἔλκε τὺ τῆνον ἐμὸν πόσι δῶμα τὸν ἄνδρα.

69. *Carmina vel caelo, &c.*] In this paragraph, are enumerated the various powers of theſe ſuperſtitious verſes, or charms.

That the moon could be brought down by magick, was a common opinion, not only of the Poets, but of the Philoſophers alſo. The Theſſalians were thought to be poſſeſſed of this art, more than any other people. The ſorcereſs, in Theocritus,

by verſes Circe changed the companions of Ulyſſes: by ſinging the cold ſnake is burſten in the meadows. Bring, bring my Daphnis home from the city, O my verſes.

Carminibus Circe ſocios mutavit Ulyſſei:
Frigidus in pratis cantando rumpitur anguis.
Ducite ab urbe domum, mea carmina, ducite Daphnim.

Firſt I ſurround thee with theſe three liſts diſtinguiſhed with three colours, and lead this image three times about theſe altars. The deity delights in an odd number. Bring, bring my Daphnis home from the city, O my verſes.

Terna tibi haec primum triplici diverſa colore
Licia circumdo, terque haec altaria circum
Effigiem duco. Numero Deus impare gaudet.
Ducite ab urbe domum, mea carmina, ducite Daphnim,

Knit three colours, with three knots, Amaryllis: knit them quickly Amaryllis: and ſay, I knit the knots of Venus. Bring, bring my Daphnis home from the city, O my verſes.

Necte tribus nodis ternos, Amarylli, colores:
Necte, Amarylli, modo: et Veneris dic vincula necto.
Ducite ab urbe domum, mea carmina, ducite Daphnim.

As this mud hardens, and as this wax melts,

Limus ut hic dureſcit, et haec ut cera liqueſcit

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critus, frequently calls on the moon to tell her whence her paſſion came;

Φραίζεό μευ τὸν ἔρωτ' ὀθεν ἵκετο, πότνα Σελάνα.

Pierius ſays it is *carmina et e caelo* in ſome ancient manuſcripts.

70. *Circe.*] An enchantreſs, who turned the companions of Ulyſſes into ſwine. See the tenth book of the Odyſſey, and the ſeventh book of the Aeneids.

71. *Cantando.*] Hence are derived our words, *inchant*, and *incantation.*

73. *Terna tibi haec, &c.*] She proceeds in her magical ſuperſtitions, making uſe of the number three, which was thought to be ſacred.

The ſorcereſs, in Theocritus, makes uſe alſo of the number three;

Ἐς τρὶς ἀποσπένδω, κἠς τρὶς τάδε πότνια φωνῶ.

The number three was thought the moſt perfect of all numbers, having regard to the beginning, middle, and end. The deity here mentioned is probably Hecate, who preſided over magical rites, and had three faces.

75. *Numero Deus impare gaudet.*] The ſame ſuperſtition is continued.

77. *Necte tribus nodis, &c.*] The ſame ſuperſtition is continued.

80. *Limus ut hic, &c.*] The ſorcereſs proceeds to the famous piece of witchcraft, the making of images, which are ſaid to conſume the perſon for whom they are made, as the images themſelves are conſumed; and adds ſome other ceremonies.

Here are plainly two images deſcribed; one of mud and the other of wax: the former of which would neceſſarily grow hard, and the latter ſoften, in the ſame fire. Servius is of opinion, that the ſorcereſs here makes her own image of mud; and that of Daphnis of wax; that he may melt with regard to her, like wax; but grow obdurate to the

woman

Uno eodemque igni: ſic noſtro Daphnis amore. — *by one and the ſame fire, ſo Daphnis by my love.*

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woman he was now in love with, and to all others, as the mud hardened in the fire. Others think both the images repreſented Daphnis: and not without reaſon; for how ſhould the image of the ſorcereſs be ſuppoſed to make the heart of Daphnis hard to other women, by growing hard itſelf? But perhaps it may be beſt, to ſuppoſe with Servius, that the image of mud repreſented the ſorcereſs, and that of wax Daphnis: and that as Daphnis would melt into love of her, as his image diſſolved, ſo ſhe would grow obdurate, as her image hardened. This interpretation ſeems to agree, with what ſhe wiſhes preſently afterwards; that he may love her vehemently, and that ſhe may not regard his paſſion;

" Talis amor teneat: nec ſit mihi
" cura mederi."

Horace alſo, in one of his Satires, ſpeaks of two witches, that made two images, one of wool, and the other of wax; that the woollen one was the biggeſt, and ſeemed to lord it over the poor waxen one, which ſtood in a ſuppliant poſture, ready to melt;

" Lanea et effigies erat, altera ce-
" rea; major
" Lanea, quae poenis compeſceret
" inferiorem.
" Cerea ſuppliciter ſtabat, ſervili-
" bus, utque
" Jam peritura modis."

The ſorcereſs, in Theocritus, melts wax in the fire, and prays, that Delphis alſo may melt in love;

Ὡς τοῦτον τὸν κηρὸν ἐγὼ σὺν δαίμονι τάχω,
Ὡς ταχοιδ' ὑπ' ἔρωτος ὁ Μύνδιος αὐτίκα Δέλφις.

" As this devoted wax melts o'er
" the fire,
" Let Myndian Delphid melt in
" warm deſire." CREECH.

In later times, there have been many, who have attempted the lives of others, by making repreſentations of them in clay or wax, in order to conſume ſuch perſons by conſuming their images. About the beginning of the laſt century, many perſons were convicted of this, and other ſuch like practices, and executed accordingly. King James the Firſt, who then ſate upon the throne, was a great believer of the power of magick, and condeſcended ſo far, as to be the author of a book intituled *Daemonologie*, in which amongſt other particulars, he ſpeaks of theſe images as being frequently made at that time; and aſcribes the power of them to the devil. " To
" ſome others at theſe times he
" teacheth, how to make pictures
" of waxe or claye, that by the
" roaſting thereof, the perſons that
" they beare the name of, may be
" continually melted or dried away
" by continuall ſickeneſſe. . . . . .
" They

Crumble the cake, and kindle the crackling bays with bitumen.

Sparge molam, et fragiles incende bitumine lauros,

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"They can bewitch and take the "life of men or women, by roaſting of the pictures, which likewiſe is verie poſſible to their "maſter to performe: for although "that inſtrument of waxe have no "vertue in that turne doing, yet "may he not very well, even by "the ſame meaſure, that his conjured ſlaves melts that waxe at the "fire, may hee not, I ſay, at theſe "ſame times, ſubtily, as a ſpirit, ſo "weaken and ſcatter the ſpirits of "life of the patient, as may make "him on the one part, for faintneſſe, to ſweat out the humour "of his bodie, and on the other "part, for the not concurrence of "theſe ſpirits, which cauſes his digeſtion, ſo debilitate his ſtomacke, that this humour radicall, continually ſweating out on "the one part, and no new good "ſucke being put in the place "thereof, for lacke of digeſtion "on the other, he at laſt ſhall vaniſh away, even as his picture "will doe at the fire? And that "knaviſh and cunning workeman, "by troubling him, onely at ſometimes, makes a proportion, ſo "neere betwixt the working of the "one and the other, that both "ſhall end as it were at one time." However, notwithſtanding the reaſonings of this learned Monarch, I believe few are now afraid of this, or any other power of witchcraft, except the moſt illiterate of the people.

82. *Sparge molam, &c.*] "The "*mola* was made of meal, ſalted, "parched, and kneaded, *molita*, "whence it was called *mola*, and "victims were ſaid to be *immolated*; becauſe the foreheads of "the victims, and the hearths, "and the knives had this cake "crumbled upon them. Therefore this cake is crumbled upon "the image of Daphnis, as upon "the victim of this great ſacrifice." RUAEUS.

In the eighth Aeneid, when Dido pretends to make a magical ſacrifice, in order to recover the love of Aeneas, among other rites, ſhe makes uſe of this ſort of cake;

"Ipſa *mola*, manibuſque piis, al-
"taria juxta,
"Unam exuta pedem vinclis, in
"veſte recincta,
"Teſtatur moritura deos, et con-
"ſcia fati
"Sidera."

The ſorcereſs, in Theocritus, bids her aſſiſtant crumble the cake, and ſay I crumble the bones of Delphis;

Ἄλφιτα τοι πυρὶ ταύτα· ἀλλ' ἐπίπασσε Θεστυλί· δειλαία· πᾶ τὰς φρένας ἐκπεπότασαι;
Ἦ ῥὰ γέ τοι, μυσαρὰ κἠς τὶν ἐπίχαρμα τέτυγμαι;
Πάσσ' ἄπαλ' κἠς λέγε ταῦτα, τὰ Δελφίδος ὀστία πάσσω.

Fragiles

Daphnis me malus urit, ego hanc in Daphnide laurum. — *The cruel Daphnis burns me, and I this bay in Daphnis. Bring, bring my Daphnis home*
Ducite ab urbe domum, mea carmina, ducite Daphnim. — *from the city, O my verſes.*

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Fragiles incende bitumine lauros.] The bays were burnt alſo, in order to conſume the fleſh of the perſon, on whoſe account theſe magical rites were performed. Thus Theocritus;

Δέλφις μ' ἀνίασεν· ἐγὼ δ' ἐπὶ Δέλφιδι δάφναν
Αἴθω· χ' ὡς αὕτα λαχέι μέγα καπνυρίσασα,
Κἠξαπίνης ἄφθη· χ' οὐδὲ σποδὸν εἴδομες αὐτᾶς.
Οὕτω τοι κὴ Δέλφις ἐνὶ φλογὶ σαρκ' ἀμαλύνοι.

"First Delphis injur'd me, he
" rais'd my flame,
" And now I burn this bough [bay]
" in Delphis's name.
" As this doth blaze, and break
" away in ſume,
" (How ſoon it takes!) let Del-
" phis's fleſh conſume."

CREECH.

Fragiles in this place does not ſignify *brittle*, but *crackling*; for the bay is known to crackle remarkably in the fire, and Theocritus ſpeaks of it's crackling, in the paſſage juſt quoted. Lucretius uſes *fragiles*, in the ſame ſenſe, when he compares the rattling ſound of thunder to the noiſe of the great canvaſs ſkreens, which were extended croſs the theaters, or to the crackling of parchment; when blown about by the wind;

" Dant etiam ſonitum patuli ſuper
" aequora mundi,
" Carbaſus ut quondam magnis in-
" tenta theatris
" Dat *crepitum* malos inter jactata,
" trabeiſque:
" Interdum perſciſſa furit petulan-
" tibus Euris,
" Et *fragilis* ſonitus chartarum
" commeditatur;
" Id quoque enim genus in tonitru
" cognoſcere poſſis,
" Aut ubi ſuſpenſam veſtem, char-
" taſve volanteis
" Verberibus venti verſant, plan-
" guntque per auras."

The uſe of the *bitumen* ſeems to have been the ſame with that of brimſtone with us, in the making of matches. The twigs of bay were dipped into it, to make them kindle more readily. The bay was thought to expreſs, by it's crackling noiſe, a deteſtation of fire: "Lau-
" ros quidem manifeſto abdicat ig-
" nes crepitu, et quadam deteſta-
" tione." *Plin. lib.* 16. "*c. ult.* The ſame author adds, that Tiberius uſed to crown his head with bays, when it thundered; to preſerve himſelf from danger; "Ti-
" berium principem, tonante caelo,
" coronari ea ſolitum ferunt contra
" fulminum metus."

Lauros.] It is *ramos*, in the ancient Oblong manuſcript, according to Pierius.

May ſuch a love poſſeſs Daphnis, as a heifer feels, when wearied with ſeeking the bull through the woods and thick groves, ſhe lies down on the green ſedge by the ſide of a brook,

Talis amor Daphnim, qualis, cum feſſa juvencum
Per nemora atque altos quaerendo bucula lucos,
Propter aquae rivum viridi procumbit in ulva

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85. *Talis amor Daphnim, &c.*] She now wiſhes, that Daphnis may be urged by the moſt violent love; and that ſhe may have no regard for his pains.

The known vehemence of this paſſion in a cow is frequently alluded to by the Poets. La Cerda thinks that Virgil imitates the following verſes of Lucretius;

" At mater virideis ſaltus orbata peragrans,
" Linquit humi pedibus veſtigia preſſa biſulcis,
" Omnia conviſens oculis loca, ſi queat uſquam
" Conſpicere amiſſum foetum: completque querelis
" Frondiferum nemus adſiſtens; et crebra reviſit
" Ad ſtabulum, deſiderio perfixa juvenci.
" Nec teneras ſalices, atque herbas rore vigentes,
" Fluminaque ulla queunt ſummis labentia ripis
" Oblectare animum, ſubitamque avertere curam:
" Nec vitulorum aliae ſpecies per pabula laeta
" Derivare queunt alio, curaque levare:
" Uſque adeo quiddam proprium notumque requirit."

The Earl of Lauderdale ſeems to have miſtaken the ſenſe of this paſſage; for he repreſents Daphnis as being already poſſeſſed by that paſſion, with which the ſorcereſs only wiſhes he may be inſpired;

" Daphnis *is ſeiz'd* with ſuch deſiring love
" As a young heifer that around does rove,
" To ſeek the bull thro' ev'ry copſe and grove.
" Near purling ſtreams, on the green bank lies down
" Loſt to herſelf, nor thinks the night comes on,
" When to th' expecting herd ſhe ſhould return.
" Such *is* fond Daphnis love, nor ſhall I eaſe his pain."

86. *Bucula.*] It is a diminitive of *bos*.

87. *Propter aquae rivum, &c.*] Thus Lucretius;

" —— Proſtrati in gramine molli
" Propter aquae rivum, ſub ramis arboris altae."

Procumbit in ulva.] So I read with Heinſius. Pierius found *in ulva* in the Lombard manuſcript; but he ſays *in herba* is the more uſual reading. Heinſius, according to Burman, found *in ulva* in all his manuſcripts except one; and in one of them *viridi concumbit in ulva*. Burman adds, that it is *conſedit in herba*,

Perdita, nec ſerae meminit decedere nocti:
Talis amor teneat, nec ſit mihi cura mederi.
Ducite ab urbe domum, mea carmina, ducite Daphnim.
Has olim exuvias mihi perfidus ille reliquit,

diſtreſſed, and cares not to depart even late at night: may ſuch a love poſſeſs him, and may I have no inclination to cure him. Bring, bring my Daphnis home from the city, O my verſes.

The perfidious wretch formerly left theſe cloaths with me,

NOTES.

herba, in one of Heinſius's manuſcripts; and *in umbra*, in a Venice edition. I find *in herba* in the old Milan edition of 1481 *in folio*, and that of Pynſon, and in the Antwerp edition of 1543 *in octavo*. This reading is likewiſe admitted by Guellius, and La Cerda. But it is *in ulva* in the following editions, Lyons 1517 *in folio*, Venice 1562 *in folio*, Paris 1600 *in folio*, Paris 1540 and 1541, *in quarto*. Robert Stephens alſo, Aldus, Pulman, both the Heinſius's, Ruaeus, Maſvicius, Cuningam, and Burman read *in ulva*. Beſides *ulva* ſeems a much more proper word in this place, than *herba*: for the cow is repreſented, as weary of her purſuit, and lying out obſtinately in the fields. To have made her reſt on the green graſs, would have been rather a pleaſing image, contrary to what is here evidently intended: but it agrees very well with the deſign of this deſcription to ſuppoſe her lying down on the *coarſe ſedge*, in a marſhy place, by the ſide of a flow rivulet. See ver. 175. of the third Georgick.

88. *Perdita, nec ſerae, &c.*] This entire line, according to Macrobius, is taken from Varius. The whole paſſage of Varius is ſaid to run thus;

" Ceu canis umbroſam luſtrans
" Cortyniae vallem,
" Si veteris potuit cervae comprendere luſtra,
" Saevit in abſentem, et circum veſtigia luſtrans,
" Aethera per nitidum tenues ſectatur odores:
" Non amnes illam medii, non ardua tardant.
" Perdita nec ſerae meminit decedere nocti."

91. *Has olim exuvias, &c.*] The ſorcereſs proceeds to a new ſort of incantation; the burying of the cloaths of Daphnis, under the threſhold, to make him return to her.

The ſorcereſs, in Theocritus, talks of burning a fringe, which had dropped from the garment of Delphis;

Τοῦτ' ἀπὸ τᾶς χλαίνας τὸ κράσπεδον ὤλεσε Δέλφις,
Ὤγὼ νὺν τίλλοισα κατ' ἀγρίῳ ἐν πυρὶ βάλλω.

" This piece from dear falſe Delphid's garment torn,
" I tear again, and am reſolv'd to
" burn." CREECH.

A little afterwards, ſhe calls upon her aſſiſtant, to mix up ſome drugs, and to anoint the threſhold of Delphis with them.

the dear pledges of himself: which now, O earth, I commit to thee under the very threshold: these pledges must bring Daphnis back.

Pignora cara sui: quae nunc ego limine in ipso,
Terra, tibi mando: debent haec pignora Daphnim.

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Σαῦραν τοι τρίψασα, ποτόν κακόν αὔριον οἴσω,
Θεστυλι, νῦν δὲ λαβοῦσα τὺ τά θρόνα ταῦθ', ὑπόμαξον
Τᾶς τήνω φλιᾶς καθυπέρτερον ᾇς ἔτι καὶ νῦν
Ἐκ θυμῶ δέδεμαι.

" A lizard squeez'd, shall make a
" pow'rful bowl
" To-morrow, strong, to tame his
" stubborn soul.
" Now take these poisons, I'll pro-
" cure thee more,
" And strew them at the threshold
" of his door;
" That door where raging love has
" fix'd my mind." CREECH.

La Cerda declares himself a follower of Turnebus, who translates θρόνα, in the last passage, *garments*; which he thinks is confirmed by Virgil's having used *exuvias*. The Scholiast upon Theocritus tells us, that θρόνα are called by the Thessalians *variegated animals*; by the Cyprians *flowered garments*; and by the Aetolians, *drugs*, according to Clitarchus. Θρονά, in this passage of Theocritus, is generally interpreted *drugs*, which indeed seems the most natural and obvious interpretation. But if Clitarchus, and the Scholiast are in the right, that the Thessalians by θρόνα meant *variegated animals*: I should then understand it, in this place, of the skin of the lizard, which is known to be spotted or variegated. " Pound this lizard, *says* " *the sorceress*, I will make a strong " potion of it to-morrow: but in " the mean time take these θρόνα, " these spotted skins of lizards, and " squeeze them upon his threshold." Thus there is a wide difference between the two incantations. One consists in burning the garment, and applying the skin of a lizard, or some drug to the threshold: the other in burying the garment under the threshold. La Cerda finds another difficulty, that Virgil's sorceress seems to propose the burying of the garments under her own threshold; whereas Theocritus, and other Poets suppose the application to be made to the threshold of the person beloved. But all this difficulty vanishes immediately, if we understand Daphnis to be the husband of the sorceress; as she expressly calls him, in ver. 66.

" *Conjugis* ut magicis sanos avertere
" sacris
" Experiar sensus."

Conjux is indeed used sometimes, where there is not an actual marriage: but the true and proper sense of the word is *husband* or *wife*. Therefore, if Daphnis was the husband of the sorceress, her threshold is his also.

93. *Debent haec pignora Daphnim.* Some such word as *reducere* is thought to be here understood. Dryden translates it,

" These

Ducite ab urbe domum, mea carmina, ducite Daphnim.
Has herbas, atque haec Ponto mihi lecta venena,
Ipse dedit Moeris; nascuntur plurima Ponto.
His ego saepe lupum fieri et se condere sylvis
Moerin, saepe animas imis excire sepulchris,
Atque satas alio vidi traducere messes.
Ducite ab urbe domum, mea carmina, ducite Daphnim.
Fer cineres, Amarylli, foras: rivoque fluenti,

Bring, bring my Daphnis home from the city, O my verses.
Moeris himself gave me these herbs, and these drugs gathered in Pontus: very many grow in Pontus. With these I have often seen Moeris become a wolf, and hide himself in the woods; often have I seen him raise the ghosts out of the deepest graves; and remove whole fields of corn to another place. Bring, bring my Daphnis home from the city, O my verses.
Bring the ashes out of doors, Amarylli; and throw them into the running stream,

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"These pawns, O sacred earth! to "me my Daphnis owe."

95. *Has herbas, &c.*] In this paragraph, she extols the power of the magical herbs and drugs, which she has procured.

The sorceress, in Theocritus, speaks of gathering her plants in Arcadia;

Ἱππομανὲς φυτόν ἐστι παρ' Ἀρκάσι· τῷ δ' ἐπὶ πᾶσαι
Καὶ πῶλοι μαίνονται ἀν' ὄρεα, καὶ θοαὶ ἵπποι.
Ὡς καὶ Δέλφιν ἴδοιμι καὶ εἰς τόδε δῶμα περῆσαι
Μαινομένω ἰκέλον, λιπαρὰς ἐκτοσθε παλαίστρας.

"Hippomanes, a plant Arcadia "bears;
"This makes steeds mad, and this "excites the mares;
"And oh! that I could see my Del-"phid come
"From th' oyly fencing house so "raving home." CREECH.

Ponto.] "A country of *Asia* "*minor*, bounded on the North by "the Euxine or Black-sea, on the "East by Colchis. Both these "countries are fruitful in poisons. "Mithridates, who used to eat "poison, reigned in Pontus: and "the famous sorceress Medea was "born in Colchis." RUAEUS.

This country however was rather famous for drugs of extraordinary efficacy; for that is the true signification of *venena* in this place. See the note on *virosaque Pontus castorea*, ver. 58. of the first Georgick.

101. *Fer cineres, &c.*] The sorceress, not having had success in the former incantations, seems now to proceed to her most powerful piece of witchcraft, the throwing of the ashes of the sacrifice into the river, with an exact and particular ceremony.

Various substances had been already burnt to ashes, in this magical sacrifice: vervain, frankincense, bays, &c. The sorceress therefore bids her assistant bring out these compounded ashes, and throw them into running water: she is to stand her back to the river, and to throw them over her head. This

and over your head: do not look back. With these I will attempt Daphnis: He has no regard for the gods, nine for verses. Bring, bring my Daphnis home from the city, O my verses.

Transque caput jace: ne respexeris. His ego Daphnim
Aggredier, nihil ille deos, nil carmina curat.
Ducite ab urbe domum, mea carmina, ducite Daphnim.

See! the embers themselves, of their own accord,

Aspice: corripuit tremulis altaria flammis

NOTES.

ceremony frequently performed by the Ancients, in their sacrifices. Servius says, that the ashes were thrown in this manner, that the gods might receive them, without shewing themselves, which they did not use to do; except on extraordinary occasions. Thus, in the fifth Odyssey, when Ino gives her fillet to Ulysses, to preserve him from being drowned; she charges him as soon as he gets to shoar, to throw it into the sea again, and to turn his back;

Αὐτὰρ ἐπὴν χείρεσσιν ἐφάψεαι ἠπείροιο,
Αψ ἀποδησάμενος βαλέειν εἰς οἴνοπα πόντον,
Πολλὸν ἀπ' ἠπείρου· αὐτὸς δ' ἀπὸ νόσφι τραπέσθαι.

"Soon as thy arms the happy shore
"shall gain,
"Return the gift, and cast it in
"the main;
"Observe my orders, and with
"heed obey,
"Cast it far off, and *turn thy eyes*
"*away.*" POPE.

Ἡρακλείδης, Alcmena is directed by Tiresias, after she has burnt the ingredients, that would have destroyed the young Hercules, to let the maids gather up the ashes carefully, and throw them into the river, without looking behind her;

Ἠρι δὲ συλλέξασα κόνιν πυρὸς ἀμφιπόλων τις
Ῥίψατο εὖ μάλα πᾶσαν, ὑπὲρ ποταμοῖο φέροισα,
Ῥιγάδας ἐς πέτρας ὑπὲρ οὔριον· αὖ δὲ νέεσθαι
Ἀσπετὸς.

"At morning-peep soon quench the
"blazing wood,
"And scatter all the ashes o'er the
"flood,
"And thence return, but with a
"steddy pace,
"*Nor look behind.*" CREECH.

103. *Nihil ille deos, &c.*] She seems, by this expression, to find that hitherto there has not appeared any sign of good success in her incantation; and to depend more upon this scattering of the ashes, than upon any thing that was done before.

105. *Aspice: corripuit, &c.*] The sorceress at last perceives some omens of success; the embers kindle of their own accord; and the dog barks; wherefore she puts an end to her incantation.

Servius, and others after him, suppose these words not to be spoken by the sorceress; but by Amaryllis, who

Sponte ſua, dum ferre moror, cinis ipſe: bonum ſit!
Neſcio quid certe eſt: et Hylax in limine latrat.
Credimus? an, qui amant, ipſi ſibi ſomnia fingunt?
Parcite, ab urbe venit, jam parcite, carmina, Daphnis.

whilſt I forbear to carry them away, have ſurrounded the altar with flames: may it be lucky! I know not certainly what it is: and Hylax barks upon the threſhold: Do we believe it? or do they that love feign dreams to themſelves? Ceaſe, ceaſe, my verſes now, for Daphnis is coming from the city.

NOTES.

who juſt as ſhe is going to take the aſhes away, obſerves theſe omens, which ſhe hopes may be lucky; but ſpeaks doubtfully of them. I rather believe they are ſpoken by the ſorcereſs herſelf. The rapidity of the expreſſion, the broken ſentences, and eſpecially the words *qui amant*, denote the perſon who was moſt intereſted in this ſacrifice.

Corripuit tremulis altaria, &c.] The ſudden blazing of the fire amongſt the embers was accounted a lucky omen by the Ancients. Plutarch relates an accident of this ſort, when the ladies were offering ſacrifice, at the time of Catiline's conſpiracy. The Veſtal virgins congratulated Terentia the wife of Cicero on the omen; and directed her to encourage her huſband to proceed in his care for the common-wealth.

107. *Hylax in limine latrat.*] The barking of the dog here is a ſign, that he perceives his maſter coming home.

108. *An qui amant, &c.*] Thus Terence, in his Andria;

" —— Num ille ſomniat
" Ea, quae vigilans voluit?"

109. *Parcite, ab urbe, &c.*] " In the Oblong Vatican manu-
" ſcript, the words are thus tranſ-
" poſed, *jam carmina parcite*: but
" *jam parcite carmina* is more ſweet.
" In the Medicean copy, the verb
" *venit* is ſuppreſſed, and the line
" runs thus;

" *Parcite, ab urbe domum, jam par-*
" *cite carmina, Daphnis.*"

PIERIUS.

ECLOGA NONA.

MOERIS.

LYCIDAS, MOERIS.

Lyc. O Moeris, whither are you travelling? to the city, as they tell us?

LYC. QUO te, Moeri, pedes? an, quo via ducit, in urbem?

Moe. O Lycidas, we have lived to see the time,

MOE. O Lycida, vivi pervenimus; advena noſtri,

NOTES.

1. *Quo te Moeri pedes, &c.*] This Eclogue is a dialogue between two ſhepherds, Lycidas and Moeris, who are ſuppoſed to meet on the road to Mantua, and diſcourſe concerning the violence of the ſoldiers, to whom the neighbouring lands had been given. The Θαλύσια of Theocritus begins much after the ſame manner: ſome ſhepherds, as they are travelling, happen to meet with the goatherd Lycidas, with whom they join company, and entertain each other with ſinging.

Moeri.] Servius tells us, that Moeris is the perſon who had the care of Virgil's farm, *procurator*; and that one Arrius a Centurion had refuſed to admit Virgil into a quiet poſſeſſion of his lands, and was near killing him, upon which the Poet returned to Rome, requiring his domeſticks in the mean time to carry matters as fair with Arrius as poſſible. This ſtory is generally aſſented to by the Commentators. But Catrou finds here a confirmation of his former ſyſtem, mentioned in the notes on the firſt Eclogue: and contends, that Moeris, in this place, is Virgil's father.

Without doubt *ducunt* muſt here be underſtood; as if he had ſaid "Quo te pedes *ducunt*? an in urbem, quo via ducit?"

2. *Vivi pervenimus.*] Servius underſtands theſe words to mean, that Moeris had lived long; that he was old when this misfortune happened. Hence Catrou infers, that he muſt needs be the old father of Virgil. But ſurely they rather mean that Moeris laments, not that he has lived ſo many years; but that it is a wonder he ſhould be alive, in the midſt of ſuch violence and outrage.

Noſtri . . . . . agelli.] This expreſſion of *our farm* is thought by Catrou, to be a confirmation, that Moeris is the father of Virgil; "Would a farmer, (ſays he) a "mercenary ſpeak in this manner? "could he call another perſon's land "his own, *noſtri agelli?*" I anſwer he would: nothing is more common among ſervants, than to ſpeak after that manner: the coachman ſays *my horſes*, and the cook

my

Quod nunquam veriti ſumus, ut poſſeſſor agelli
Diceret: Haec mea ſunt; veteres migrate coloni.
Nunc victi, triſtes, quoniam fors omnia verſat,
Hos illi, quod nec bene vertat, mittimus hoedos.
Lyc. Certe equidem audieram, qua ſe ſubducere colles
Incipiunt, mollique jugum demittere clivo,

when a foreign poſſeſſor of our farm, which we never apprehended, might ſay: Theſe are mine; be gone ye old huſbandmen. Now being overcome, and melancholy, becauſe fortune overturns all things, we are ſending theſe kids to him, and may they do him no good.

Lyc. *Surely I had heard, that, where the hills begin to decline, and to leſſen by an eaſy deſcent,*

NOTES.

my kitchen. Thus, in the Andria, when Davus aſks Myſis, whoſe child it is, ſhe anſwers *your's*, meaning that it is his maſter's; "*Da.* "Unde eſt? dic clare. *My.* A "vobis." And again; "*Da.* "Cedo cujum puerum hic apoſu- "iſti? dic mihi. *My.* Tu neſcis! "*Da.* Mitte id quod ſcio: dic, "quod rogo. *My.* Veſtri. *Da.* "Cujus veſtri? *My.* Pamphili." Thus alſo, in the Adelphi, Geta tells his miſtreſs, it is plain, that Aeſchinus has forſaken her, which he expreſſes by ſaying, he has forſaken *us*; "Illum alieno animo a "*nobis* eſſe, res ipſa indicat." And a little afterwards the ſame ſervant ſpeaks to Hegio in the ſame ſtyle, when he means his miſtreſs, and her daughter;

"In te ſpes omnis, Hegio, *nobis* ſita "eſt:
"Te ſolum *habemus:* tu es patro- "nus, tu parens:
"Ille tibi moriens *nos* commenda- "vit ſenex.
"Si deſeris tu, *perimus.*"

Thus we ſee, it was cuſtomary in thoſe days, for common ſervants to ſpeak of their maſter's affairs as their own. It cannot ſeem ſtrange therefore, that Moeris, who appears to be an upper ſervant, that had in a good meaſure the management of the farm, ſhould call his maſter's land *our land.*

7. *Certe equidem audieram, &c.*] Lycidas expreſſes his ſurprize at what Moeris tells him; becauſe he had heard, that his maſter Menalcas had ſaved his eſtate by his poetry. Moeris anſwers, that there was ſuch a report indeed: but poetry is found not to avail any thing in theſe times of rapine and violence.

It is the general opinion, that Virgil deſcribes the ſituation of his own eſtate, which extended from the hills to the river Mincius. The old beech-tree ſeems to be a circumſtance too particular, to belong to a general, or feigned deſcription. In the firſt Eclogue, he deſcribes the lands of Tityrus, as being partly rocky and partly marſhy: which agrees very well with what is ſaid here. In the third Georgick he mentions his own eſtate, as lying on the banks of the Mincius. See the note on *tua rura*, ver. 47. of the firſt Eclogue.

8. *Mollique jugum demittere clivo.*] See the note on *molli clivo*, ver. 293 of the third Georgick.

quite down to the water, and the broken tops of the old beech-tree, your Menalcas had ſaved all by his verſes.

Moe. You heard it, and there was ſuch a report:

Uſque ad aquam et veteris jam fracta cacumina fagi,
Omnia carminibus veſtrum ſervaſſe Menalcan.
Moe. Audieras, et fama fuit: ſed carmina tantum

NOTES.

9. *Jam fracta.*] Catrou is very fond of altering this to *confracta*, on the authority of Quintilian, who quotes this paſſage in the ſixth chapter of his eighth book. But Pierius obſerves, that it is *confracta*, only in ſome copies of Quintilian: and in the edition now lying before me, I find *jam fracta*. Heinſius found *veteres, jam fracta cacumina, fagos*, in the Medicean manuſcript, which reading Burman has admitted into the text.

10. *Omnia carminibus, &c.*] The Daphnis was probably the poem, which had recommended Virgil to the favour of Auguſtus; as was obſerved, in the note on ver. 52. of that Eclogue.

Veſtrum . . . . . Menalcan.] Catrou thinks that this expreſſion confirms his opinion, that Moeris is the father of Virgil. He ſays it could hardly be uſed but to a father with regard to his ſon; or to one friend with regard to another: and concludes that Lycidas would not have dared to ſpeak thus to a mercenary concerning his maſter. But ſurely this learned Critick forgets, that Davus, in the Andria, takes a like liberty in ſpeaking to his maſter's friend; and that alſo in the preſence of his maſter;

" —— O *noſter* Chremes,
" Omnia apparata jam ſunt in-
" tus."

Thus alſo, in the Heautontimoreumenos, Clitipho a young gentleman, ſpeaking to Syrus a ſlave concerning his old maſter, calls him *your old man*, without intending any diſreſpect;

" Bonam atque juſtam rem oppido
" imperas, et factu facilem.
" Et ſcilicet jam me hoc voles orare
" patrem, ut celet
" *Senem veſtrum:*"

and preſently afterwards, Syrus uſes the ſame expreſſion, with regard to his own maſter, and the father of Clitipho, at the ſame time;

" —— Ut, cum narrat ſenex
" *Veſter noſtro*, eſſe iſtam amicam
" gnati, non credat tamen."

Menalcan.] It has been obſerved already, that if Virgil ever intended himſelf, under any feigned name in theſe Eclogues, it was under that of Menalcas. We may add here, that it is more probable, that Menalcas is Virgil in this Eclogue, than that he has deſcribed himſelf under any other character, in any of the preceding Eclogues.

11. *Audieras et fama fuit, &c.*] This paſſage ſeems to confirm what the old grammarians have related; that Virgil was refuſed entrance into his farm, after he had obtained the grant from Auguſtus. Servius interprets

Noſtra valent, Lycida, tela inter Martia; quantum
Chaonias dicunt, aquila veniente, columbas,
Quod niſi me quacumque novas incidere lites
Ante ſiniſtra cava monuiſſet ab ilice cornix;
Nec tuus hic Moeris, nec viveret ipſe Menalcas.
Lyc. Heu, cadit in quemquam tantum ſcelus! heu tua nobis

but, my Lycidas, our verſes have juſt as much power amidſt the arms of Mars, as Chaonian pigeons are ſaid to have at the approach of an eagle. But if a crow on the left-hand had not warned me from a hollow holm-oak, to cut off the new diſputes on any terms, neither thy Moeris, nor Menalcas himſelf had been alive.

Lyc. *Alas, could ſuch a crime enter into the mind of any one!*

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terprets it thus; "Fame indeed has "publiſhed the good-will of Au-"guſtus: but the neceſſity of the "Actian war has obſtructed it." Hence we may obſerve, that this ancient Commentator is not very exact with regard to hiſtorical facts: for the contention about the diſtribution of the lands was in 713, all differences between Auguſtus and Anthony were adjuſted in 714, and the fight at Actium was not till 723. Thus Servius ſuppoſes Virgil's affairs to have been obſtructed by a diſpute, which happened nine or ten years afterwards.

13. *Chaonias . . . . . columbas.*] There were famous pigeons in the Dodonean grove, that uttered oracular reſponſes. Dodona was in Epirus, which was anciently called Chaonia. Virgil therefore uſes *Chaonian pigeons* poetically, for pigeons in general.

15. *Siniſtra . . . cornix.*] There is much diſpute among the Criticks, whether this crow on the left-hand is to be accounted a good or a bad omen. But this difference may eaſily be reconciled, by admitting that the omen is lucky in one ſenſe, and unlucky in another. That the crow foreboded miſchief, no leſs than the death of Menalcas and Moeris, muſt be allowed: in that ſenſe therefore it was *unlucky*. But as this omen ſerved to warn them of the danger, and thereby to cauſe them to eſcape it, it may be ſaid to be *lucky* in this ſenſe. It was not Virgil's intent however, by this expreſſion, to affirm that the crow was either lucky or unlucky: but that the augury was certain. Thus much we are told by Cicero, that a raven on the right-hand, and a crow on the left, made an augury certain; "Quid augur, cur a dextra corvus, "a ſiniſtra cornix faciat ratum?" See the note on ver. 7. of the fourth Georgick.

16. *Nec tuus, &c.*] This line very much confirms the ſtory, of Virgil's life being in danger, from the fury of the intruder into his eſtate. Moeris plainly declares, that his own life and that of Menalcas too were near being loſt, if they had not prudently avoided the impending danger.

Ipſe Menalcas.] Moeris ſeems to ſpeak here of Menalcas, as if he was his ſuperior; which makes againſt Catrou's ſyſtem. Would old Moeris have ſpoken of his ſon, as of more conſequence than himſelf?

17. *Heu cadit in quemquam, &c.*] Lycidas expreſſes his aſtoniſhment and

Pene simul tecum solatia rapta, Menalca!
Quis caneret Nymphas? quis humum florentibus herbis
Spargeret? aut viridi fontes induceret umbra? 20

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and concern for this attempt on the life of Menalcas, whom he represents as the only pastoral poet. Then both he and Moeris take occasion to rehearse some fragments of poems, written by Menalcas.

La Cerda quotes some verses of Phocas the Grammarian, on this injury offered to Virgil, which seem not unworthy to be repeated:

"Jam Maro pulsus erat: sed viri-
" bus obvius ibat
"Fretus amicorum clypeo: cum
" pene nefando
"Ense perit. Quid dextra furis?
" quid viscera Romae
"Sacrilego mucrone petis? tua
" bella tacebit
"Posteritas, ipsumque ducem, nisi
" Mantua dicat."

If Virgil speaks of himself here, under the feigned name of Menalcas, which is highly probable; it cannot but be observed, that he does it with great modesty. For though he mentions his death as a loss; yet it is the loss only of a country poet, of one who had not attempted to rise to the greater sorts of poetry, being the first Roman, who had condescended to write Pastorals.

19. *Quis caneret Nymphas, &c.*] La Cerda, after Beroaldus, is of opinion, that these two lines allude to the subject of the fifth Eclogue; as if he had said, who else has sung of the grief of the Nymphs, of the scattering of flowers, and of covering the fountains with shade, in honour of Julius Caesar. It must be allowed, that there really seems to be a repetition here of some remarkable passages in the fifth Eclogue. *Quis caneret Nymphas* seems to allude to

Extinctum Nymphae crudeli funere Daphnim
Flebant.

Quis humum florentibus herbis spargeret is very like *Spargite humum foliis*; and *viridi fontes induceret umbra* is almost the same with *inducite fontibus umbras.* If this observation is just, and surely it will be allowed not to be ill grounded; it will be a farther proof, that the Daphnis was written before the division of the lands, as has already been supposed, in the notes on that Eclogue.

20. *Viridi fontes induceret umbra.*] "The place alluded to is that in "Ecl. V. *inducite fontibus umbras.* "There the construction of *in-* "*ducere* is very plain; but here it "is somewhat singular. To make "an Hypallage of it (which gene-"rally speaking is at best a very "harsh figure) we should read *um-* "*brae*, not *umbra*; and then it "would be *fontes induceret umbrae*, "for *umbram inducere fontibus.* But without

Vel quae ſublegi tacitus tibi carmina nuper,
Cùm te ad delicias ferres, Amaryllida noſtras?
Tityre, dùm redeo, brevis eſt via, paſce capellas:

or ſing thoſe verſes, which I lately read to you in ſecret, when you went to viſit my darling Amaryllis? Feed my goats, Tityrus, till I return, I am going but a little way.

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" without recurring to this, we " may render it by *tegeret*; having " Caeſar's authority for that uſe of " the word; *inducere ſcuta pellibus.* " Ruaeus renders it by that word; " but gives no authority for it" Dr TRAPP.

21. *Sublegi.*] The Criticks agree, that this word ſignifies reading ſurreptitiouſly. Plautus ſeems to uſe it for ſecretly overhearing a diſcourſe, in his *Miles gloriosus*; " Clam noſ- " trum hunc illae ſermonem *ſuble-* " *gerunt.*" Therefore we may ſuppoſe, that Moeris had gotten theſe verſes from Menalcas; and that he and Lycidas read them together without his knowledge.

22. *Amaryllida.*] Catrou ſays the ſame allegory is carried on, that we had in the firſt Eclogue: Rome being meant by Amaryllis. But it has already been ſhewn, that Amaryllis is not put for Rome by the Poet. This paſſage makes againſt Catrou's ſyſtem; for he ſuppoſes the Tityrus of the firſt Eclogue to be Virgil's father, and Amaryllis to be his miſtreſs: but here we find Amaryllis to be the miſtreſs, not of Moeris, whom he will have to be the ſame with Tityrus, but of Lycidas, who calls her *delicias noſtras.*

23. *Tityre, dum redeo, &c.*] In this Eclogue, Virgil takes occaſion to introduce ſeveral little pieces, as fragments of his other writings. This before us is a tranſlation of a paſſage in Theocritus; whereby he ſeems to intimate, that he was engaged in tranſlating the *Idyllia* of that Poet: it is in the third *Idyllium* of the Greek author;

Τίτυρ' ἁμὶν τὰ καλὸν φιλαμένα βόσκε τὰς αἶγας,
Καὶ ποτὶ τὰν κράναν ἄγε, Τίτυρε, καὶ τὸν ἐνόρχαν
Τὸν Λιβυκὸν κνάκωνα φυλάσσεο, μὴ τυ κορυψῇ.

" Dear Tityrus watch, and ſee the " goats be fed,
" To morning paſtures, ev'ning " waters led;
" But 'ware the Lybian ridgling's " butting head."

Some of the Commentators have, with very little judgment, imagined theſe three lines to be an apoſtrophe of Lycidas, to a goatherd, who happened to be preſent, ordering him to take care of the flock, till he returned from accompanying Moeris in part of his journey. The Earl of Lauderdale has fallen into this error,

" Compoſe ſuch ſongs as late " from thee I took,
" When on our Amaryllis thou " didſt look,
" And with her beauty charm'd, " caſt down thy hook,

" And

Et potum paſtas age, Tityre, et inter agendum
Occurſare capro, cornu ferit ille, caveto.
Moe. Immo haec, quae Varo, necdum perfecta canebat.
Vare, tuum nomen ſuperet modo Mantua nobis,
Mantua, vae miſerae nimium vicina Cremonae!

and when they are fed, Tityrus, drive them to water; and as you drive them, take care how you come in the way of the he-goat; for he butts with his horn.

Moe. Or rather those which he sung to Varus, though he had not finished them. O Varus, the singing swans shall bear thy name aloft to the skies, if Mantua is but preserved to us,

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"And ſaid, pray feed theſe goats
"for me, dear ſwain,
"And water them, I'll ſoon re-
"turn again;
"I have not far to go, howe'er
"take heed
"Of that old ridgling with the
"butting head."

26. *Immo haec quae Varo, &c.*] The Poet artfully introduces three verſes addreſſed to Varus, which Moeris relates, as part of a poem not yet finiſhed, and gives them the preference to the three verſes tranſlated from Theocritus.

Varo.] Varus has been already ſpoken of, in the note on ver. 6. of the ſixth Eclogue, which poem is dedicated to him. We may gather from this paſſage, that he was at that time a perſon of great power: but whether it was by his intereſt with Auguſtus, or by his having a command at that time about Mantua and Cremona, is uncertain.

Nec dum perfecta.] "Some ancient manuſcripts read *nondum perfecta*: but *nec dum* is more generally received." PIERIUS.

28. *Mantua vae miſerae, &c.*] "According to ancient cuſtom, the generals uſed to order the lands to be meaſured out into acres; that an equal diviſion might be made among the ſoldiers, to whom the lands were allotted. But if the land did not prove ſufficient to reward the ſoldiers, the neighbouring lands were added, to ſupply the deficiency. Hence ariſes the complaint of the Poet; for when the civil war broke out between Auguſtus and Anthony, the former, getting the better, gave the lands of Cremona to his ſoldiers, becauſe the people of that city had ſided with Anthony. But the lands of Cremona not being ſufficient, part of the territory of Mantua was added to them. Lucan alludes to this cuſtom, lib. 1.

"Quae ſedes erit emeritis? quae
"rura dabuntur,
"Quae noſter veteranus aret?"

LA CERDA.

I ſuppoſe this learned Commentator, by Anthony, means Lucius the brother of the Triumvir: for the civil war between Auguſtus and Mark Anthony did not break out, till ſome years after all the Eclogues are ſaid to be finiſhed, as has been already obſerved. But I do not remember to have read, that any diſtribution was made of the lands of thoſe who had ſided with Lucius Anthony.

Cantantes ſublime ferent ad ſidera cycni.
LYC. Sic tua Cyrneas fugiant examina taxos; 30

Mantua, too near alas, to wretched Cremona!
LYC. *So may your ſwarms avoid the yews of Corſica;*

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Anthony. The famous diviſion, to which our Poet is generally ſuppoſed to allude, is that which was made after the battle of Philippi, and occaſioned very great diſorders in Italy.

29. *Cantantes ſublime ferent, &c.*] It was a common opinion of the Ancients, that ſwans uſed to ſing, eſpecially before their death. Plato, in his Φαίδων, repreſents Socrates ſpeaking to his friends, when he was to die, in the following manner; "When you imagine, that I "may be more melancholy at preſent, than in the former parts of "my life, you ſeem to think me "inferior to the ſwans, in divination. For thoſe animals, when "they perceive the approach of "death, uſe to ſing more, and "with greater melody, than they "ever did before. But men, being afraid of death themſelves, "erroneouſly imagine, that this "ſinging of the ſwans proceeds "from grief: not conſidering, that "birds do not ſing, when they are "hungry, or cold, or ſuffer any "pain: not even the nightingale, "the ſwallow, or the hoopoo, "which they fancy to ſing for grief. "But I am of opinion, that neither thoſe birds, nor the ſwans "ſing becauſe they are melancholy: "but being ſacred to Apollo, and "endowed with a ſpirit of divination, they foreſee, I believe the "happineſs of another life; and "therefore ſing more chearfully, "and rejoice more at that time, "than ever they did before. For "my own part, I conſider myſelf "as a fellow-ſervant with the "ſwans, and ſacred to the ſame "God; and believe I have no "worſe divination than they from "the ſame maſter; and that I ſhall "not die with a leſs eaſy mind." We may gather from this paſſage, that ſwans were thought to ſing; not only at the time of their death, which is the vulgar notion; but at other times alſo. La Cerda quotes ſome authorities, to prove, that ſwans make a harmonious ſound with their wings when they fly; which has been taken for ſinging. The whole ſtory of the ſinging of ſwans, I believe, is fabulous: but as the notion has ſo far obtained, that Poets are frequently compared to ſwans, it is no wonder, that Virgil ſhould make uſe of theſe celebrated birds, in carrying the name of his patron to the ſkies.

30. *Sic tua Cyrneas, &c.*] Lycidas, being pleaſed with theſe verſes of Moeris, deſires him to favour him with ſome more; to which he aſſents.

Sic.] "A form of obteſting, and "wiſhing well, when we aſk any "thing of any one: it means, *ſo* "may your bees avoid the yews, "*as* you ſhall repeat ſome verſes "to me." RUAEUS.

La Cerda quotes ſeveral paſſages from other poets; where *ſic* is uſed in the ſame manner. Thus Horace,

"*Sic*

So may your cows, being fed with cytisus, distend their udders!

Sic cytiso pastae distentent ubera vaccae:

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" *Sic* te Diva potens Cypri;"

and Ovid;

" Fer bene Liber opem, *sic* albam degravet ulmum
" Vitis;"

and Tibullus;

" Annue, *sic* tibi sint intonsi, Phoebe capilli;"

and Claudian;

" *Sic* crine fruaris semper Apollineo;"

and Sannazarius;

" Bacche bimater ades, *sic* sint tibi nexa corymbis
" Cornua, sic nitidis pendeat uva comis."

Cyrnaea . . . . taxos.] Corsica, an island of the Mediterranean sea, near the continent of Italy, was called *Cyrnus* by the Greeks. Yews are generally accounted poisonous; but I do not find in any other author, either that Corsica particularly abounded in yews, or that the yews of that island were accounted remarkably poisonous. See the notes on ver. 257. of the second Georgick, and ver. 47. of the fourth. The honey however was infamous. Thus Ovid, being out of humour with an unsuccessful letter that he had sent to his mistress, says the wax was made by a Corsican bee; but he imputes the ill quality of it, not to yew, but to hemlock;

" Ite hinc, difficiles, funebria lig-
" na, tabellae:
" Tuque negaturis cera referta
" notis.
" Quam puto de longae collectam
" flore cicutae
" Melle sub infami Corsica mi-
" sit apis."

Martial also alludes to the baseness of the Corsican honey; when he says, a man may as well send it to the bees of Hybla, as present his own verses to Nerva, who was a good Poet himself;

" Audet facundo qui carmina mit-
" tere Nervae,
" Pallida donabis glaucia, Cos-
" me tibi.
" Paestano violas, et cana ligustra
" colono,
" Hyblaeis apibus *Corsica mella*
" dabit."

Thus also he tells Caecilianus, who gave him dull subjects, and expected lively epigrams from him, that he expected honey like that of Hybla or Hymettus, to be produced from the thyme of Corsica;

" Vivida cum poscas epigrammata,
" mortua ponis
" Lemmata: qui fieri, Caecili-
" ane potest?

" Mella

Incipe, ſi quid habes; et me fecere poëtam
Pierides: ſunt et mihi carmina: me quoque dicunt

Begin, if you have any thing: the Muſes have made me a Poet alſo: and I have verſes of my own: and the ſhepherds ſay I am inſpired,

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"Mella jubes Hyblaea tibi, vel
"Hymettia paſci,
"Et *thyma* Cecropiae *Corſica*
"ponis api?"

Thus as the Corſican honey was univerſally allowed to be very bad; the Poet was at liberty to aſcribe the ill qualities of it to any plant, that was generally accounted noxious: and accordingly he has made choice of the yew, as Ovid has of the hemlock; both thoſe plants being infamous for their poiſonous effects.

31. *Cytiſo.*] See the note on ver. 431. of the ſecond Georgick.

32. *Me fecere poëtam, &c.*] Thus the ſhepherd, in the Θαλύσια of Theocritus;

Καὶ γὰρ ἐγὼ Μοισᾶν καπυρὸν σ̓όμα· κἠμὲ λέγουσι
Πάντες ἀοιδὸν ἄριστον· ἐγὼ δὲ τίς οὐ ταχυπειθὴς,
Οὐ δάν· οὐ γὰρ πω, κατ' ἐμὸν νόον, οὔτε τὸν ἐσθλὸν
Σικελίδαν νίκημι τὸν ἐκ Σάμω, οὔτε Φιλητᾶν,
Ἀεί δων· βάτραχος δὲ ποτ' ἀκρίδας ὥς τις ἐρίσδω.

33. *Me quoque dicunt vatem, &c.*] Servius takes notice of this expreſſion as a great inſtance of the modeſty of Lycidas: becauſe he tells his friend only that *they ſay* he is a Poet; and then this is not *ſaid* by the learned, but only by *ſhepherds*; and yet he is ſo modeſt as not to believe them. It appears to me, that Lycidas rather boaſts a little in this place; and endeavours to invite Moeris to communicate ſome verſes to him, as to one that is a Poet himſelf, and able to make a return in kind. He declares, that he has been ſo far favoured by the Muſes, as to be endowed with a genius for poetry; and that he has even compoſed ſome poems: and then indeed he adds, with ſome appearance of modeſty, that the ſhepherds even account him a profeſſed maſter; but he does not know how to believe them. The reader will obſerve, that though we uſually give the ſame ſenſe both to *poëta* and *vates*, yet there is a diſtinction here made between them: for though Lycidas affirms that he is a *poëta*; yet he dares not preſume to think that he is a *vates*. *Vates* ſeems to be an appellation of greater dignity, and to anſwer to our *Bard*; one that not only made verſes, but was even inſpired, and reputed a ſacred perſon. Varro ſays the ancient poets were called *vates*, and mentions them together with the Fauns, or deities of the woods; "Verſus "quos olim *Fauni*, *Vateſque* cane-"bant. Fauni, dei Latinorum, "ita ut Faunus et Fauna ſint inver-"ſibus quos vocant Saturnios; in "ſilveſtribus locis traditum eſt fo-"litos fari: a quo fando Faunos "dictos. *Antiquos poetas Vates ap-"pellabant* a verſibus vicendis, ut

"in

but I do not believe them. Vatem paſtores, ſed non ego credulus illis.

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" in poemateis cum ſcribam, oſten-
" dam." It is certain that *vates* is frequently uſed in the ſame ſenſe with *poëta*: as in the ſeventh Eclogue;

" Paſtores hedera creſcentem ornate
" *poëtam*
" Arcades, invidia rumpantur ut
" ilia Codro.
" Aut ſi ultra placitum laudarit,
" baccare frontem
" Cingite; ne *vati* noceat mala
" lingua futuro:"

and in the ſeventh Aeneid, where the Poet aſſumes that title to himſelf;

" Tu *vatem*, tu diva mone: dicam
" horrida bella."

In the ſixth Aeneid, that name is given to the divine poets of antiquity, ſuch as Muſaeus;

" Quique pii *vates*, et Phoebo dig-
" na locuti,
" Inventas aut qui vitam coluere
" per artes:
" Quique ſui memores alios fecere
" merendo:
" Omnibus his nivea cinguntur
" tempora vitta.
" Quos circumfuſos ſic eſt affata
" Sibylla,
" Muſaeum ante omnes, medium
" nam plurima turba
" Hunc habet, atque humeris ex-
" tantem ſuſpicit altis.
" Dicite, felices animae, tuque
" optime *vates*."

But it is moſt uſually applied to ſuch perſons, as were ſacred to ſome deity, or endued with a ſpirit of prophecy: as in the third Georgick;

" Nec reſponſa poteſt conſultus red-
" dere *vates*:"

and in the fourth Aeneid;

" Multaque praeterea *vatum* prae-
" dicta priorum
" Terribili monitu horrificant:"

and in the fifth;

" Seraque terrifici cecinerunt om-
" nia *vates*."

Thus alſo Proteus is called *vates*, in the fourth Georgick; Calchas, in the ſecond Aeneid: Helenus, and Celaeno, in the third: the Sibyl, in many places, in the third, and ſixth: Caſſandra, in the third and fifth: Alecto in the ſhape of Calybe prieſteſs of Juno, in the ſeventh: the nymph Carmenta in the eighth: and Chloreus prieſt of Cybele, in the eleventh. *Vates* has alſo been uſed by ſome other authors, to expreſs what we call an Adept. Thus Pliny calls Herophilus *medicinae vates*: and Valerius Maximus calls Quintus Scaevola *legum clariſſimus et certiſſimus vates*. We may therefore conclude, that the proper, and general ſignification of *vates* is a Poet of the firſt rank, a maſter of the art, or one that is really inſpired.

35. *Nam*

Nam neque adhuc Varo videor nec dicere Cinna 35 *For I do not yet seem to compose any thing worthy either of Varus or Cinna,*

NOTES.

35. *Nam neque adhuc Varo, &c.*] Lycidas says he cannot look upon himself as a poet of the first character; because he is not yet able to write such verses as are worthy of Varus and Cinna. But whether by this expression he means, that Varus and Cinna were two famous poets: or that they were eminent persons, to whom his verses were not good enough to be presented, is a question. Servius seems to take it for granted, that two poets are meant here, and therefore reads Varius instead of Varus; because Varius was a famous poet; but Varus was a soldier; "Varius poëta fuit, De hoc Hora-"tius 1. Sat. 10. *Varius ducit molle* "*atque facetum.* Item 1. Od. 6. "*Scriberis Vario fortis et hostium* "*victor.* Nam Varus victor et dux "fuit, cui supra blanditur." Servius had not pointed the first quotation from Horace right; for the passage ought certainly to be read thus;

"—— Forte epos acer,
"Ut nemo, Varius ducit: molle
"atque facetum
"Virgilio annuerunt gaudentes rure
"Camenae."

La Cerda takes the Varius mentioned by Horace to be the same with Varus; and says Varus and Cinna were two great poets; of whom the latter was author of the Smyrna; "Duo magni poetae. "Posterior edidit Smyrnam, opus "diu elimatum. Priori Horatius "dat *epos acer.* Alii Varium vo-"cant." But this learned Commentator seems to be singular, in imagining Varus and Varius to be the same person. I should incline to the opinion of Servius; if it could be made appear, either that any Varus was at that time a famous poet; or that Varius was to be found in any good manuscript instead of Varus. It is certain, that Varius was eminent in poetry; and Virgil is said to have imitated him in several places. We find, in the passages already quoted from Horace, that he was an Epic Poet: and in several others, that he was highly esteemed by him. In the fifth Satire of the first book, he is mentioned together with Plotius and Virgil; and all three are said to be men of the greatest candour, and his dearest friends;

"Postera lux oritur multo gratissi-
"ma: namque
"Plotius et Varius Sinuessae, Vir-
"gilioque
"Occurrunt: animae, quales ne-
"que candidiores
"Terra tulit; neque queis me sit
"devinctior alter.
"O, qui complexus, et gaudia
"quanta fuerunt,
"Nil ego contulerim jucundo sanus
"amico."

In the eighth, he is mentioned again, together with Viscus, another

but to ſcream like a gooſe among the tuneful ſwans. Digna, ſed argutos inter ſtrepere anſer olores.

NOTES.

ther famous poet, and friend of Horace;

" —— Non Viſcum pluris amicum,
" Non Varium facies."

And in the Art of Poetry, Virgil and Varius are ſpoken of together, as two poets of the firſt character;

" —— Quid autem
" Caecilio Plautoque dabit Roma-
" nus, ademptum
" Virgilio Varioque?"

Martial, in the eighteenth Epigram of the eighth book, ſpeaks of him as having excelled in Tragedy, and ſays that Virgil would not meddle with Lyric poetry, out of friendſhip to Horace, or write Tragedies, on account of Varius.

" Sic Maro nec Calabri tentavit
" carmina Flacci,
" Pindaricos noſſet cum ſuperare
" modos:
" Et Vario ceſſit Romani laude
" Cothurni,
" Cum poſſet Tragico fortius ore
" loqui."

Quintilian, in the firſt chapter of his tenth book, tells us, that Varius wrote a Tragedy called Thyeſtes, which was equal to any of the Greek ones; " Jam Varii Thyeſtes cui-
" libet Graecorum comparari po-
" teſt." Thus we find, that Varius was both a famous poet, and a friend of Virgil; whence Servius might reaſonably think, that he was the perſon here intended. But the arguments on the other ſide ſeem to be the ſtrongeſt. The authority of all the manuſcripts is for Varus; and as there was no famous poet then of that name, we may conclude, that Virgil means the ſame Varus, to whom the ſixth Eclogue was dedicated, and whom he petitions in this to preſerve Mantua. Moeris had juſt repeated ſome verſes in praiſe of Varus: and Lycidas now anſwers, that he himſelf is not a poet good enough, to offer any of his compoſitions to that great perſon. Now if the Varus here intended was not a poet, we muſt underſtand the ſame of Cinna too, who is joined with him. C. Helvius Cinna was indeed a famous poet, and ſpent nine years in compoſing his Smyrna, as we are told by Catullus;

" Smyrna mei Cinnae nonam poſt
" denique meſſem,
" Quam coepta eſt, nonamque
" edita poſt hyemem."

Horace is thought to allude to the care which Cinna took of his Smyrna, in the Art of Poetry;

" —— Si quid tamen olim
" Scripſeris, in Metii deſcendat ju-
" dicis aures,
" Et patris et noſtras; *nonumque*
" *prematur in annum.*"

Ovid, in his ſecond book *de Triſtibus*, mentions Cinna among thoſe poets,

Moe. Id quidem ago, et tacitus, Lycida, mecum ipſe voluto,

Moe. *I am endeavouring, my Lycidas, and revolving it ſilently in my mind,*

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poets, who took the liberty to inſert obſcenities in their compoſitions;

" Quid referam Ticidae, quid Mem-
" mi carmen, apud quos
" Rebus abeſt omnis, nomini-
" buſque pudor?
" Cinna quoque his comes eſt, Cin-
" naque procacior Anſer."

Martial ſpeaks of him as an obſcure writer: for in an Epigram on one who affected obſcurity, he tells him, that he would prefer Cinna before Virgil;

" Scribere te, quae vix intelligat
" ipſe Modeſtus,
" Et vix Claranus; quid rogo,
" Sexte, juvat?
" Non lectore tuis opus eſt ſed A-
" polline libris:
" Judice te major Cinna Marone
" fuit."

But this Cinna the poet ſeems to be that Helvius Cinna, who, according to Suetonius, was murthered by the populace, juſt after the death of Julius Caeſar. He was taken it ſeems for Cornelius Cinna, who had inveighed bitterly againſt Caeſar; " Plebs ſtatim a funere ad domum " Bruti et Caſſii cum facibus te- " tendit: atque aegre repulſa ob- " vium ſibi Helvium Cinnam, per " errorem nominis quaſi Cornelius " is eſſet quem graviter pridie con- " cionatum de Caeſare requirebat, " occidit: caputque ejus praefixum " haſtae circumtulit." Plutarch mentions the ſame ſtory of Cinna being murdered inſtead of one of the conſpirators of the ſame name. Appian alſo and Dio tell us, that Cinna was torn in pieces by miſtake, for his name-ſake, and ſay he was tribune of the people: and the latter calls him Helvius Cinna, and ſays he was one of Caeſar's friends; Καὶ ἄλλους τε ἐν τούτῳ καὶ Ἕλουϊον Κίνναν δημαρχοῦντα μάτην ἀπέκτειναν· οὐ γὰρ ὅπως ἐπεβούλευσε τῷ Καίσαρι, ἀλλὰ κ᾽ ἐν τοῖς μάλιστα αὐτὸν ἠγάπα· ἐπλανήθησαν δὲ, ὅτι Κορνήλιος Κίννας ὁ στρατηγὸς συμμετέσχε τῆς ἐπιθέσεως. It ſeems to be allowed on all hands, that Cinna the poet was Helvius Cinna: therefore as we have the concurrent teſtimony of four hiſtorians, that one Cinna was murdered at the time of Julius Caeſar's funeral; and of two of them, that his *praenomen* was Helvius: we may conclude, that Helvius Cinna, the famous poet was murdered three years before this Eclogue was written, and conſequently could not be the perſon intended. Hence we may obſerve the great negligence of many Criticks, and Lexicographers, who, when they ſpeak of Helvius Cinna, make no ſcruple of referring to thi paſſage of Virgil, and telling that our poet allowed the verſe Cinna to be better than his But at laſt it is not abſolute tain, what Cinna Virgil join with Varus. It does not ſhe,

if I can but recollect it: for it is no mean song. Si valeam meminiſſe: neque eſt ignobile carmen.

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probable, that Lucius Cinna, the grandſon of Pompey may be the perſon, as Ruaeus has ſuppoſed. He is mentioned by Seneca, in his firſt book *de Clementia*. The Philoſopher ſpeaks of a conſpiracy of this Cinna againſt Auguſtus, in Gaul: which that prince having diſcovered, reſolved to pardon the conſpirator, and inſtead of any greater puniſhment, obliged him only to hear him diſcourſe two hours upon the ſubject. He puts him in mind of his having been found formerly in the camp of his enemies, which was probably at Philippi, and of his being treated by him, not as an enemy, but as a ſon: and enumerates the many favours, that he had conferred upon him. "Ego te, Cinna, "cum in hoſtium caſtris inveniſ-"ſem, non factum tantum mihi "inimicum, ſed natum ſervavi, "patrimonium tibi omne conceſſi. "Hodie tam felix es, et tam dives, "ut victo victores invideant. Sa-"cerdotium tibi petenti, praeteri-"tis compluribus, quorum parentes "mecum militaverant, dedi. Cum "ſic de te meruerim, occidere me "conſtituiſti." Seneca adds that Cinna continued very faithful to Auguſtus, and at laſt made him his heir. Here then is a Cinna, whom Auguſtus highly favoured, who probably returned with him as a boſom friend, from the battle of Philippi; and therefore might very well be one of Virgil with Varus, as it was the poet's intereſt, to gain the friendſhip of thoſe, who had the ear of Auguſtus, at the time of writing this Eclogue.

35. *Anſer.*] Servius ſays, this alludes to one Anſer, a poet of thoſe times, who had celebrated the praiſes of Mark Anthony, and received ſome lands about Falernum for his reward; to which Cicero alludes, in one of his Philippicks, when he ſays, "Ex agro Falerno Anſeres "depellantur." That there was ſuch a poet as Anſer, is certain; we have ſeen, in the preceding note, that Ovid mentions him together with Cinna; *Cinnaque procacior Anſer.* Propertius alſo ſpeaks of him, at the latter end of his ſecond book;

"Nec minor his animis, aut ſi mi-
"nor, ore canorus
"Anſeris indocto carmine ceſſit
"olor."

Scaliger, in his note on that paſſage, ſays this Anſer joined with Bavius and Maevius, in writing againſt Virgil. This ancient poet had indeed a very unlucky name: for as the poets are frequently called ſwans; and as *anſer* is Latin for a *gooſe*; it was hardly poſſible for thoſe, who loved to play upon words, to avoid repreſenting poor *Anſer* as a *gooſe* of a poet. We know that Cicero was a great punſter; and Propertius ſeems to have punned in the verſes quoted above; where his meaning ſeems to be, that the ſwan Virgil would not make any reply to the gooſe *Anſer*. But this very paſſage ſhews that Propertius did not underſtand any

Huc ades, O Galatea: quis eſt nam ludus in undis? *Come hither, O Galatea, for what pleaſure is there in the water?*

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any quibble in this line of Virgil: for if he had taken it in that ſenſe, he could not have ſaid, that Virgil made no ſort of reply to the ſcurrilities of Anſer. Beſides, at the time of writing this Eclogue, there was no rupture between Auguſtus and Mark Anthony: and therefore there was no occaſion for Virgil, out of reſpect to Auguſtus, to treat Anſer with contempt, becauſe he had written in praiſe of Anthony. Laſtly, Virgil does not ſeem to have a genius capable of ſtooping ſo low as a pun: whence I conclude, that he meant no more by *anſer*, than a real gooſe, without deſigning any reflection on the poet of that name.

37. *Id quidem ago.*] That is, I am endeavouring to recollect ſome verſes for you.

39. *Huc ades, &c.*] Theſe five lines are an imitation of a paſſage in the Κυκλωψ of Theocritus;

Τὶς κεν τῶνδε θάλασσαν ἔχειν ἢ χύμαθ' ἕλοιτο.

" Come, live with me, and I ſincerely vow,
" That your condition ſhan't be worſe than now.
" Forſake the ocean, leave the angry ſea,
" 'Tis better ſleeping in my cave with me.
" There lawrels grow, and there black ivy twines,
" And bluſhing cluſters load the bended vines.
" There are cold ſtreams, which from the melting ſnow
" Hot Aetna ſends, a drink divine, below.
" There all things are by nature form'd to pleaſe,
" And who to this would e'er prefer the ſeas?" CREECH.

Αλλ' ἀφίκευ τὺ ποὶ ἄμμε, τί ἐξεῖς οὐδὲν ἔλασσον·
Τὰν γλαυκὰν δὲ θάλασσαν ἔα ποτὶ χέρσον ὀρέχθειν.
Ἄδιον ἐν τώντρῳ παρ' ἐμὶν τὰν νύκτα διαξεῖς·
Ἐντὶ δάφναι τηνεὶ, ἐντὶ ῥαδιναὶ κυπάρισσοι,
Ἐντὶ μέλας κισσὸς, ἔντ' ἄμπελος ἁ γλυκύκαρπος.
Ἐντὶ ψυχρὸν ὕδωρ, τό μοι ἁ πολυδένδρεος Αἴτνα
Λευκᾶς ἐκ χιόνος, ποτὸν ἀμβρόσιον προΐητι,

The Greek verſes muſt be allowed to be extremely fine: but the Latin ones have a delicacy and propriety, peculiar to the genius of Virgil. We ſee, in this invitation to Galatea to forſake the ſea for the greater pleaſures of the land, a moſt elegant deſcription of the beauties of the earth, in the moſt delightful ſeaſon. The rivers are bordered by a great variety of flowers; a white poplar diffuſes it's branches over the cave; and a luxuriant vine aſſiſts in forming a ſhade. The Poet judiciouſly avoids the mention of the cluſters, becauſe they are not produced in the ſpring.

Here is the purple ſpring, here the ground pours forth various flowers about the rivers; here a white poplar hangs over the cave, and the bending vines form a ſhade. Come hither, and leave the raging waves to beat againſt the ſhoar.

Hic ver purpureum, varios hic flumina circum
Fundit humus flores: hic candida populus antro
Imminet, et lentae texunt umbracula vites.
Huc ades: inſani feriant ſine littora fluctus.

Lyc. But what were thoſe verſes, which I heard you ſinging by yourſelf, one clear evening? I remember the numbers, if I could but recollect the words.

Lyc. Quid, quae te pura ſolum ſub nocte canentem
Audieram? numeros memini, ſi verba tenerem.

Moe. Daphni, why do you regard the ancient riſings of the ſigns?

Moe. Daphni, quid antiquos ſignorum ſuſpicis ortus?

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40. *Ver purpureum.*] The ſpring is called purple, becauſe that ſeaſon produces many bright flowers. Purple is uſed by the Ancients to expreſs any bright colour.

41. *Candida populus.*] The *white poplar*, or *Abele-tree* is a tall ſtreight tree, covered with a white bark: the leaves are of a dark green; but they are white and woolly underneath. When the tree is young, the leaves are round; but they become more angular, as the tree grows older. Pliny follows Theophraſtus, in affirming, that the leaves of this tree turn upſide down about the time of the ſummer ſolſtice: but this obſervation is not confirmed by experience.

42. *Texunt umbracula vites.*] The Poet mentions only the ſhade of the vines; becauſe the grapes do not appear in the ſpring.

43. *Inſani feriant, &c.*] Theocritus, in the paſſage juſt quoted, calls the ſea glaucous, or blueiſh green; whereas the waves are white, when they are daſhed againſt the ſhoar. Virgil, with great judgment, avoids that improper epithet; and calls the waves *mad* or raging.

44. *Quid quae, &c.*] Lycidas ſtill preſſes Moeris, to oblige him with ſome more verſes. Hence the Poet takes occaſion to introduce five moſt elegant lines, which plainly relate to the deification of Julius Caeſar. Moeris has no ſooner recited theſe verſes, than he ſeems to be at a loſs; complains of his want of memory; and excuſes himſelf to his friend, for not ſinging any more.

Pura . . . . . nocte.] "That is, "not dark, not overſpread with "clouds; or according to that op- "poſition of Horace;

"—— *Cras vel* atra
"Nube *polum, pater, occupato,*
"*Vel* ſole puro." La Cerda.

45. *Numeros.*] The numbers, meaſure, or tune. Lycidas remembers the tune; but has forgotten the words.

46. *Daphni, quid, &c.*] "Virgil ſeems to have contended even "with himſelf, in this place, for "victory. He oppoſes theſe five "verſes to thoſe which went be- "fore, *Huc ades, O Galatea, &c,* "in which having excelled Theo- "critus, he now endeavours even to "excel himſelf. In the former, he

"aimed

Ecce, Dionaei proceſſit Caeſaris aſtrum : *Behold the ſtar of Dionean Caeſar has begun it's courſe :*

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" aimed only at ſweetneſs of ex-
" preſſion, as became one who ad-
" dreſſed himſelf to a nymph : but
" in theſe he ſpeaks with a gravity
" becoming one who addreſſes him-
" ſelf to Caeſar, who was then ad-
" mitted among the gods. There
" he deſcribes the delights of the
" ſpring ; flowers, rivers, ſhades ;
" ſuch objects only as tend to plea-
" ſure : here he produces the fruits
" of ſummer, corn, grapes, and
" pears ; all which are uſeful to
" man. In the former, were three
" articles, relating to pleaſure ; as
" there are, in the latter, as many
" relating to utility ; the corn, the
" grapes, and the pears. Laſtly,
" as he there begins and ends with
" Galatea ; ſo here he begins and
" ends with Daphnis. Who can
" ſay, that Virgil ſpeaks to no pur-
" poſe ?" LA CERDA.

It is obſervable that, in this Eclogue, Virgil, with great addreſs, recommends himſelf to the favour of thoſe in power, in order to preſerve the lands about Mantua. Poetry was at that time in very high eſteem ; and the Greek poets were juſtly thought to excel all others. He therefore endeavours to ſhew, that if he can meet with encouragement, he ſhall be able to teach the Romans, to ſurpaſs all other nations, in the arts of peace, as they had already gained the ſuperiority in the arts of war. He begins the contention with Theocritus, tranſlating two favourite paſſages of that author, and making his tranſlations ſuperior to the originals. Not contented with this, he oppoſes to each of theſe tranſlations an equal number of original verſes of his own ; in which he ſhews himſelf capable of exceeding the moſt beautiful paſſages of that admired poet. The addreſs to Varus, ver. 27. is elegant and polite, and being related, as only a fragment of a larger poem, was well calculated to obtain the protection of that favourite of Auguſtus. But, in the paſſage under conſideration, he applies himſelf more directly to Auguſtus ; for he repreſents the new ſtar, which was by ſome ſuppoſed to be the ſoul of Julius Caeſar, as having a more benign influence, than all the old conſtellations put together. Auguſtus had a good taſte for poetry, and conſequently could not help being touched with ſo delicate a complement.

Daphni.] Daphnis ſeems to be intended only for a fictitious name of ſome favourite ſhepherd.

Antiquos ſignorum . . . . . ortus.] He admoniſhes Daphnis, that there is no occaſion for him to regard the old rules of obſerving the heavens, with reſpect to agriculture ; becauſe the new ſtar of Caeſar, will be alone ſufficient.

47. *Dionaei.*] Dione was a ſea nymph, the daughter of Oceanus and Tethys, and mother of Venus, by Jupiter : Venus was the mother of Aeneas, who was the father of Aſcanius, or Iulus ; from whom the Julian family derived their deſcent. Julius Caeſar therefore, be-

the ſtar, by which the fields ſhall abound with corn, Aſtrum, quo ſegetes gauderent frugibus, et quo

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ing of this race, is here called Dionaean Caeſar; as Aeneas calls Venus his Dionaean mother, at the beginning of the third Aeneid;

" Sacra Dionaeae matri, diviſque
" ferebam
" Auſpicibus coeptorum operum."

Proceſſit.] " There is ſomething " very majeſtick in this word. So " Eclogue iv.

" *Magni* procedere *menſes*."

Dr TRAPP.

Caeſaris aſtrum.] A remarkable ſtar or comet appeared for ſeven days together, after the death of Julius Caeſar; which was thought to be a ſign, that his ſoul was received into heaven. Hence Auguſtus cauſed his ſtatue in the *Forum* to be adorned with the addition of a ſtar. See the note on ver. 488. of the firſt Georgick.

Aſtrum properly ſignifies a conſtellation, or number of ſtars placed in a certain order: the Poet uſes it in this place for a ſingle ſtar; thereby giving a greater dignity to the ſtar of Caeſar. Thus Horace calls the ſame ſtar *ſidus*;

" —— Micat inter omnes
" *Julium ſidus*, velut inter ignes
" Luna minores."

48. *Quo ſegetes gauderent frugibus.*] Servius thinks the Poet alludes to the month July, which was ſo called in honour of Julius Caeſar: the grapes and corn being ripe in that month. But this obſervation is not right; becauſe tho' the harveſt is uſually made in July; yet the vintage is not begun, till September or October, even in the warmer countries. Palladius places the barley harveſt in June; " Nunc primo " ordei meſſis incipitur:" and the wheat harveſt in July; " Julio " menſe agri, qui Aprili proſciſſi " fuerant, circa Calendas iteran- " tur. Nunc locis temperatis tri- " tici meſſis expletur." But he does not mention the beginning of the vintage, even in the hotteſt countries, before September; " Hoc " menſe locis tepidis, maritimiſque " celebranda vindemia eſt, frigidis " apparanda." But the uſual ſeaſon for the vintage is October; for in that month he ſays, *Nunc opportuna vindemia eſt.* Virgil therefore could have no intention of alluding to any one month: his meaning is, that the new ſtar would have a benign influence over all parts of huſbandry.

" *Segetes* and *fruges* are com- " monly confounded together. But " *fruges* have a larger ſignification; " for whatſoever relates to fruit may " be comprehended in this word. " Therefore *fruges* may be applied " to pot-herbs, pulſe, vines, apples, " or corn. Therefore *ſegetes gau-* " *dent frugibus* means, the corn, " which is ſown in the fields, and " not yet reaped, enjoys it's fruit. " Others, by *ſegetes* in this place, " underſtand

Duceret apricis in collibus uva colorem,
Inſere, Daphni, pyros, carpent tua poma nepotes
Omnia fert aetas, animum quoque: ſaepe ego longos
Cantando puerum memini me condere ſoles.

and by which the cluſter ſhall acquire it's colour on the open hill. Plant pear-trees, O Daphnis; your grand-children ſhall gather the fruit.

Time conſumes all things, even the memory itſelf: I remember the time, when in my youth, I could have ſpent the long days in ſinging.

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" underſtand the earth itſelf: and " and they may be in the right. " To omit other teſtimonies, which " are commonly produced, I ſhall " offer a fragment of Cicero, pre- " ſerved by Nonnius; *Ut enim ſe- " getes agricolae ſubigunt aratris " multo antequam ſerant.*" La Cerda.

It has been obſerved, in ſeveral notes on the Georgicks, that *feges* is generally uſed for the *field* by Virgil.

49. *Duceret apricis in collibus uva colorem.*] Thus Tibullus;

" Annus in apricis maturat collibus " uvas."

50. *Inſere, Daphni, pyros.*] " He " exhorts the ſhepherd to plant fruit- " trees; becauſe they will thrive " under the influence of this new " ſtar, and ſupply his poſterity with " fruit. *Inſere* here does not ſig- " nify *ingraft*, but merely *plant*; " as Columella has ſaid *hortos in- " ſerere.*" Ruaeus.

Dr Trapp however differs from Ruaeus, and tranſlates theſe words

" Daphnis *inoculate* thy pear-trees " now."

He ſays, " the word *inſere* may ſig- " nify *planting*, *grafting*, or in- " oculating. According to Ruaeus " it here means the firſt. But he " gives no reaſon for it; nor do I " know of any." Dr Trapp.

But though Ruaeus did not give any reaſon for his interpretation; yet it appears to me very obvious. A tree, when ingrafted, produces the fruit very ſoon: but Moeris here tells Daphnis, that he may venture to *plant* trees, becauſe his *poſterity* may enjoy the fruit. He therefore ſpeaks of a ſlow production: as he does of raiſing trees from ſeeds, in the ſecond Georgick;

" Jam quae ſeminibus jactis ſe " ſuſtulit arbos
" Tarda venit, ſeris factura nepo- " tibus umbram."

That *inſero* is uſed by our Poet for planting, is plain from another paſſage in the ſecond Georgick;

" —— Neve oleae ſylveſtris inſere " truncos."

Poma.] *Pomum* is uſed by the Ancients for any eſculent fruit; as has been obſerved, in a note on ver. 274. of the firſt Georgick.

51. *Omnia fert aetas, &c.*] Moeris ſeems to break off here, as if he was not able to recollect the reſt of the poem.

Animum.] The Commentators ſeem to agree, that by *animum* is meant *memoriam* in this place.

52. *Condere.*] " Finire, uſque ad " occaſum ducere." Servius.

Ruaeus

Now I have forgot all thoſe verſes: now even my voice fails me: the wolves have firſt looked upon Moeris.

Nunc oblita mihi tot carmina: vox quoque Moerim
Jam fugit ipſa: lupi Moerim videre priores.

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Ruaeus gives the ſame interpretation; and adds, *quaſi ſepelire*; and refers to a ſimilar paſſage, in the firſt Aeneid;

" Ante diem clauſo componet veſ-
" per Olympo."

That is, ſays he, *quaſi ad ſepulturam componere.* Lucretius has uſed *condere ſaecla* in the ſame ſenſe;

" Nec prorſum, vitam ducendo,
" demimus hilum
" Tempore de mortis, nec delj-
" brare valemus,
" Quo minus eſſe diu poſſimus mor-
" te peremti.
" Proinde licet quot vis vivendo *con-*
" *dere ſaecla*,
" Mors aeterna tamen nihilo minus
" illa manebit."

Soles.] *Suns* are here uſed for days; as they are alſo by Lucretius;

" Multaque humi cum inhumata
" jacerent corpora ſuper
" Corporibus, tamen alituum ge-
" nus atque ferarum
" Aut procul abfiliebat, ut acrem
" exiret odorem:
" Aut ubi guſtarat, languebat morte
" propinqua.
" Nec tamen omnino temere *illis*
" *ſolibus* ulla
" Comparebat avis, nec *noctibus*
" ſaecla ferarum
" Exibant ſylvis."

Here we ſee, that *ſuns* are oppoſed to nights; as they are alſo by our Poet, in the third Aeneid:

" *Tres* adeo incertos caeca caligine
" *ſoles*
" Erramus pelago, *totidem* ſine
" ſidere noctes.
" *Quarto* terra die primum ſe at-
" tollere tandem
" Viſa."

53. *Nunc oblita mihi.*] " Here " are two particulars to be ob- " ſerved: 1. *oblita* is uſed paſſively. " 2. *mihi* is put for *a me.* In like " manner we read in the firſt " Aeneid;

" *Nulla tuarum* audita mihi, neque
" viſa ſororum." RUAEUS.

54. *Lupi Moerim videre priores.*] This expreſſion alludes to a notion, which obtained among the ancient Italians; that if a wolf ſaw any man firſt, it deprived him of his voice for the preſent; as we find in the twenty-ſecond chapter of the eighth book of Pliny's Natural Hiſtory; " Sed in Italia quoque " creditur luporum viſus eſſe noxi- " us: vocemque homini, quem " priores contemplentur, adimere " ad praeſens." Virgil therefore, with propriety, puts this ſaying in the mouth of a peaſant. Servius tells us, that from this common ſtory is derived the proverbial expreſſion,

Sed tamen iſta ſatis referet tibi ſaepe Menalcas. 55 *But Menalcas will repeat them to you often enough.*
LYC. Cauſando noſtros in longum ducis amores : LYC. *You do but increaſe my*
Et nunc omne tibi ſtratum ſilet aequor, et omnes, *the more by your excuſes. Do but ſee, how the whole lake lies ſtill and ſmooth for you,*

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preſſion, *lupus in fabula*, which is uſed, when a perſon appears, of whom the company was talking, and thereby cuts off the diſcourſe. But Theocritus, in the fourteenth Idyllium gives this ſtory a contrary turn; as if the ſeeing a wolf, inſtead of being ſeen by him, made a perſon mute. A girl ſits ſilent in company; upon which one aſks her if ſhe had ſeen a wolf;

Ἄμμες μὲν Φρενέοντες ἐπίνομες ὡς ἐδέδοκτο·
Ἀ δ' οὐδὲν, παρεόντος ἐμεῦ· τιν' ἔχειν με δοκεῖς νοῦν;
Οὐ φθέγξη; Λύκον εἶδες, ἐπαίξέ τις, ὡς σοφὸς, εἶπεν.

" We drank and halloo'd, ſhe mute
" all the while,
" And ſullen ſate, without one
" word or ſmile;
" How was I vex'd to find a change
" ſo ſoon?
" What mute? what have you ſeen
" a wolf, ſays one?"

CREECH.

It ſeems indeed more probable, that the ſight of a wolf ſhould take away a perſon's voice, than the being ſeen by him; but as we find that this was a common notion in Italy, Virgil was in the right, to make an Italian peaſant talk after the manner of his own countrymen.

56. *Cauſando noſtros, &c.*] Lycidas looks upon this loſs of memory as a mere pretence; and therefore preſſes Moeris to proceed. He urges the ſtillneſs of the evening, and their having gone half their journey already, as arguments for ſitting down a little; and adds, that they ſhall reach the city in good time. But if Moeris is afraid the night ſhould prove rainy, he tells him, they may ſing as they go along, and offers to eaſe him of his load. Moeris perſiſts in not ſinging any more; and exhorts him to wait for the return of Menalcas with patience.

Cauſando.] " Cauſari ſignifies " *to make excuſes*; thus Lucretius, " lib. 1.

" *Quapropter quamvis cauſando mul-*
" *ta moreris*;

" and Horace,

" *Stultus uterque locum immeritum*
" *cauſatur inique.*"

LA CERDA.

57. *Omne tibi ſtratum ſilet aequor.*] Servius's interpretation of *aequor* is *ſpatium campi*. La Cerda obſerves, that *ſtratum* is here ſpoken of water, after the manner of the Greeks. Ruaeus ſays, that by *aequor* we are not to underſtand the ſea; but the waters of the Menzo or Mincius, which waſhes Mantua and the neighbouring

and every breath of murmuring wind is hushed. Besides we are come to the middle of our journey.

Aspice, ventosi ceciderunt murmuris aurae:
Hinc adeo media est nobis via: namque sepulchrum

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bouring country: for the sea is at a great distance. He also justly observes, that *aequor* is used for any plain surface, either of land or water. But Catrou seems to have understood the true sense of this passage; "We find, *says he*, in the "text *aequor*, this sea, or this vast "extent of waters. Our shepherds "were already arrived at the edge "of the lake of Mantua, which "is formed round the city by the "Mincio. Is not a lake a sea in "the eyes of shepherds?" This learned Critick is certainly in the right; for the waters of a river are always in motion; and therefore cannot be properly called *aequor*: but that word is very applicable to a lake, which is a plain surface, when not ruffled by winds. The Earl of Lauderdale follows Servius;

"You raise my expectation by de-
"lay,
"Tho' all the *fields* are peaceable
"and gay,
"See all things now so much to rest
"inclin'd,
"The trembling leaves scarce feel
"the murm'ring wind."

But *stratum* cannot signify *peaceable and gay*. Dryden follows Ruaeus;

"Thy faint excuses but inflame me
"more;
"And now *the waves rowl silent to*
"*the shore*.
"Hush't winds the topmost branches
"scarcely bend,
"As if thy tuneful song they did
"attend."

But when the *waves rowl to the shore*, they can hardly be said to be *silent*. Dr Trapp translates *aequor* literally *the sea*;

"By these excuses, and this long
"delay,
"Thou dost but whet my appetite
"the more.
"And now behold *the sea* lies
"smooth, and all
"The blasts of murm'ring winds
"are hush'd in peace."

Our Poet perhaps had his eye on the following line, in the Φαρμακεύτρια of Theocritus, where the silence of the sea and winds is spoken of;

Ἠνίδε σιγᾷ μὲν πόντος, σιγῶντι δ' ἀῆται.

Horace calls a slow river silent;

"Non rura, quae Liris quieta
"Mordet aqua *taciturnus amnis*."

59. *Sepulchrum incipit apparere Bianoris.*] It was the custom among the Ancients, to make their sepulchres near the high-ways: whence the inscriptions are frequently addressed to travellers. Theocritus, in the Θαλύσια, describes the middle

of

Incipit apparere Bianoris: hic, ubi denſas
Agricolae ſtringunt frondes: hic, Moeri, canamus:

for the ſepulchre of Bianor begins to appear. Let us ſing here, where the huſbandmen are pruning the thick branches: here let us ſing, my Moeris!

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of a journey, by the view of a monument;

Κοὔπω τὰν μεσάταν ὁδὸν ἄνυμες, οὐδὲ τὸ σᾶμα
Ἀμῖν τῷ Βρασίλα κατεφαίνετο·

Bianor, ſurnamed Ocnus, ſon of the river Tyber, by the propheteſs Manto, daughter of Tireſias, is ſaid to have fortified Mantua, and to have given it the name of his mother. Thus our Poet himſelf, in the tenth Aeneid;

" Ille etiam patriis agmen ciet Oc-
" nus ab oris,
" Fatidicae Mantus, et Tuſci filius
" amnis,
" Qui muros, matriſque dedit tibi,
" Mantua, nomen:
" Mantua dives avis."

Ocnus was next, who led his native train,
Of hardy warriors thro' the wat'ry plain,
The ſon of Manto by the Tuſcan ſtream,
From whence the Mantuan town derives the name;
An ancient city. DRYDEN.

61. *Stringunt frondes.*] Servius interprets it *amputant, decerpunt*; for proof of which, he quotes a verſe from the fourth Georgick;

" Sed tamen et quernas glandes tum
" *ſtringere* tempus."

La Cerda is of opinion that the Poet alludes to the ancient cuſtom of ſtrewing flowers and branches over the ſepulchres of the dead. That they uſed to ſtrew flowers, is commonly known: but he proves, that they alſo ſtrewed branches, from the following paſſage in Martial;

" Accipe non Phario nutantia pon-
" dera ſaxo,
" Quae cineri vanus dat recitura
" labor:
" Sed fragiles buxos, et opacas pal-
" mitis umbras:
" Quaeque virent lacrymis hu-
" mida prata meis."

Ruaeus underſtands this expreſſion to mean, that the young ſhoots of the trees were gathered into bundles: for he ſays " *Stringi* is uſed of thoſe " things, which are either plucked " *ſtricta manu*, as in the firſt Geor-" gick;

" —— Quernas glandes tum *ſtrin-*
" *gere* tempus,
" Et lauri baccas, oleamque, cru-
" entaque myrta:

" or elſe gathered into bundles; as " in the paſſage before us, and alſo " in the firſt Georgick;

" *Fragili jam* ſtringeret *hordea*
" *culmo*."

Marolles renders it " Là où les la-
" boureurs

here lay down your kids: we shall come soon enough to the city. But if you are afraid the night should bring on rain before we get thither; let us sing however, as we go along; the way will seem less tedious:

Hic hoedos depone, tamen veniemus in urbem:
Aut, si nox pluviam ne colligat ante, veremur;
Cantantes licet usque, minus via laedet, eamus.

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"boureurs couppent les espaisses "feuillées." Catrou is of the same opinion with La Cerda. W. L. seems to understand it of pruning;

"Where the thick bowghs the "ploughmen woont to sheare."

The Earl of Lauderdale understands Lycidas to propose resting themselves on the leaves, which had been stripped off;

"On these stript leaves here, let us "stretch along."

Dryden most strangely perverts it to signify the forming of an arbour,

"Here, where the labourer's hands "have form'd a bow'r
"Of wreathing trees, in singing "waste an hour."

Dr Trapp translates it,

"Here, where the shepherds strip "the leaves from boughs,
"Here, Moeris, let us sing."

In his note, he says it may here be understood to signify either binding them up in bundles, or stripping them from the boughs, or both. But it has been already shewn, in the notes on ver. 305, and 317. of the first Georgick, that *stringere* in both those verses, signifies to *gather with the hand.* In the second Georgick however, it is plainly used for stripping the young shoots of a vine; that is, pruning it;

"Inde ubi jam validis amplexae "stirpibus ulmos
"Exierint, tum *stringe comas*, tum "brachia tonde."

In the first Aeneid, it is used to signify cutting off branches of trees, to make oars;

"Quassatam ventis liceat subducere "classem,
"Et sylvis aptare trabes, et strin-"gere remos."

The general signification of this verb, in Virgil is either *to touch any thing lightly*, or *to draw a sword.* In the passage under consideration, I believe it signifies either the pruning of the trees or gathering the young shoots, in order to strew upon the tomb of Bianor, as La Cerda interprets it. This last interpretation has it's beauty; but yet the epithet *densas* seems to be in favour of *pruning:* because the shoots being *thick*, or numerous, required the hand of the husbandman to prune or thin them. I have therefore ventured to translate the passage according to this interpretation.

62. *Urbem.*] Mantua.

64. *Cantantes licet usque, &c.*] Thus Theocritus, in his Θαλύσια;

Ἀλλ'

Cantantes ut eamus, ego hoc te faſce levabo. 65
Moe. Deſine plura, puer: et quod nunc inſtat, agamus.
Carmina tum melius, cum venerit ipſe, canemus.

let us ſing as we go along, I will eaſe you of this load.
Moer. Say no more, my lad, and let us mind our preſent buſineſs. We ſhall ſing verſes better, when he himſelf returns.

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Ἀλλ' ἄγε δὴ, ξυνὰ γὰρ ὁδὸς, ξυνὰ δὲ κἠ αἰώς,
Βωκολιασδώμεσθα· τάχ' ὥτερος ἄλλον ὀνασεῖ·

" But ſince we walk one way, ſince
" time perſwades,
" And we are far remov'd from
" gloomy ſhades,
" Let's pipe and wanton as we walk
" along,
" For we may pleaſe each other
" with a ſong." CREECH.

65. *Ego hoc te faſce levabo.*] Lycidas is always ſollicitous to engage Moeris to ſing: he firſt propoſes, that his friend ſhould lay down the kids; and now he offers to eaſe him of the load, by carrying it himſelf.

67. *Cum venerit ipſe.*] This expreſſion ſeems to intimate, that Virgil was at Rome, when he compoſed this Eclogue. Moeris has no great inclination to ſing in the abſence of his maſter, of whoſe ſucceſs he is in doubt: and therefore is ſollicitous to finiſh the buſineſs in hand, the carrying the kids to the intruder; and tells his friend, that he ſhall have more inclination to ſing, when Menalcas returns.

ECLOGA DECIMA.

GALLUS.

EXTREMUM hunc, Arethuſa, mihi concede laborem.

O Arethuſa, favour this my laſt labour.

NOTES.

1. *Extremum hunc, &c.*] This is evidently the laſt of our Poet's Eclogues: and is a fine imitation of the firſt Idyllium of Theocritus. The ſubject of it is an amour of his friend Gallus, whom he repreſents, under the character of a ſhepherd, complaining of the cruelty of Lycoris, who has deſerted him. The Poet begins, with an invocation of Arethuſa, to aſſiſt him.

Arethuſa.] He invokes a Sicilian nymph, becauſe he writes in imitation of Theocritus. Thus he begins the fourth Eclogue, with invoking the *Sicilian Muſes*; and at the beginning of the ſixth, he calls his Bucolicks *Syracuſian verſes.*

2. *Meo*

A few verſes muſt be ſung for my Gallus, but ſuch as Lycoris herſelf may read: who can refuſe verſes to Gallus. So may bitter Doris not intermix her waters with thine,

Pauca meo Gallo, ſed quae legat ipſa Lycoris,
Carmina ſunt dicenda: neget quis carmina Gallo?
Sic tibi, cum fluctus ſubter labere Sicanos,

NOTES.

2. *Meo Gallo.*] This expreſſion ſhews that Gallus was an intimate friend of Virgil. He is celebrated in the ſixth Eclogue;

" Tum canit errantem Permeſſi ad
" flumina Gallum."

See the notes on that paſſage.

Lycoris.] The Commentators agree that Cytheris, an actreſs of thoſe times, is meant under the fictitious name of Lycoris; and that Gallus himſelf had celebrated her, under the ſame name, in ſome poems, which he had written in her praiſe. Ovid mentions Lycoris, as the ſubject of the poems of Gallus;

" Gallus et Heſperiis, et Gallus no-
" tus Eoïs,
" Et ſua cum Gallo nota Lycoris
" erit."

Martial alſo, when he is relating, that ſeveral poets owed their Genius to Love, aſcribes the poetry of Gallus to Lycoris;

" Cynthia te vatem fecit, laſcive
" Properti,
" Ingenium Galli pulchra Lyco-
" ris erat."

Theſe verſes of Gallus are now loſt; for thoſe, which go under his name, are thought by the beſt judges to be ſpurious.

3. *Carmina ſunt dicenda, &c.*] Pope has imitated this, in his Windſor-foreſt;

" Granville commands: your aid,
" O Muſes bring.
" What Muſe for Granville can re-
" fuſe to ſing?"

4. *Cum fluctus ſubter labore, &c.*] Alpheus a river of Peloponneſus was in love with the Nymph Arethuſa, who, flying from his purſuit, was turned by Diana into a fountain. She made her eſcape under the ſea to Ortygia, an iſland adjacent to Sicily, where ſhe roſe up: but Alpheus purſuing her by the ſame way, mixed his waters with her's. The Poet here wiſhes, that in her paſſage under the Sicilian ſea, Doris, or the ſea, may not mix the ſalt waves with her pure waters. This fable is mentioned, in the third Aeneid;

" Sicanio praetenta ſinu jacet inſula
" contra
" Plemmyrium undoſum: nomen
" dixere priores
" Ortygiam. Alpheum fama eſt
" huc, Elidis amnem
" Occultas egiſſe vias ſubter mare;
" qui nunc
" Ore, Arethuſa, tuo Siculis con-
" funditur undis."

Right o'er againſt Plemmyrium's wat'ry ſtrand
There lies an iſle, once call'd th' Ortygian land:
Alpheus,

Doris amara ſuam non intermiſceat undam.
Incipe: ſollicitos Galli dicamus amores,
Dum tenera attondent ſimae virgulta capellae.
Non canimus ſurdis: reſpondent omnia ſylvae.
Quae nemora, aut qui vos ſaltus habuere, puellae

when thou glideſt beneath the Sicilian waves.

Begin: let us ſing the anxious loves of Gallus, whilſt the ſnub-noſed kids crop the tender twigs. We do not ſing to the deaf, the woods reſound our voice. What woods or lawns detained you,

NOTES:

Alpheus, as old fame reports, has found
From Greece a ſecret paſſage under ground:
By love to beauteous Arethuſa led,
And mingling here, they rowl in the ſame ſacred bed.

DRYDEN.

5. *Doris,*] The daughter of Oceanus and Tethys. She was married to her brother Nereus, by whom ſhe became mother of the ſea Nymphs, who, from their father, are called Nereids. Doris is here uſed for the ſea itſelf. She is called *amara*, becauſe the ſea water is bitter.

6. *Incipe: ſollicitos, &c.*] The Poet now propoſes the ſubject of his Eclogue; the love of Gallus.

Sollicitos.] Thus Ovid;

" Res eſt ſolliciti plena timoris
" amor."

And,

" Atque ita ſollicito multus amante
" legar."

7. *Simae capellae.*] Theocritus alſo calls the kids σιμαὶ ἔριφοι.

8. *Non canimus ſurdis, &c.*] He alludes to the proverbs, *ſurdo narrare fabulam*, and *ſurdo canere*. If Lycoris will not hearken, yet the ſong will be repeated by Echo in the woods. Thus Pope, in his ſecond Paſtoral;

" Ye ſhady beeches, and ye cooling
" ſtreams,
" Defence from Phoebus, not from
" Cupid's beams,
" To you I mourn, nor to the deaf
" I ſing,
" The woods ſhall anſwer, and their
" echo ring.
" The hills and rocks attend my
" doleful lay
" Why art thou prouder, and more
" hard than they?

9. *Quae nemora, &c.*] The Poet turns his diſcourſe to the Naiads, who neglected Gallus in his diſtreſs, when even the trees and ſhrubs, and inanimated mountains and rocks condoled with him.

This paſſage is an imitation of one in the Θύρσις of Theocritus;

Πᾷ ποκ' ἄρ' ἦθ' ὄκα Δάφνις ἐτάκετο; πᾷ ποκὰ Νύμφαι;
Ἢ κατὰ Πηνειῶ καλὰ Τέμπεα, ἢ καλὰ Πίνδω;
Οὐ γὰρ δὴ ποταμοῖο μέγαν ῥόον εἴχετ' Ἀνάπω,
Οὐδ' Αἴτνας σκοπιὰν, οὐδ' Ἄκεδος ἱερὸν ὕδωρ.

O Naiad Nymphs, when Gallus periſhed by cruel love? For neither the tops of Parnaſſus, nor thoſe of Pindus

Naiades, indigno cum Gallus amore periret? 10
Nam neque Parnaſſi vobis juga, nam neque Pindi

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Τῆνον μὰν Θῶες, τῆνον λύκοι ὠρυσανῖο,
Τῆνον χὠ 'κ δρυμοῖο λέων ἄν ἔκλαυσε θανόντα.

" Where were you Nymphs? where
" did the Nymphs reſide?
" Where were you then, when
" Daphnis pin'd and dy'd?
" On Pindus top, or Tempe's open
" plain,
" Where, careleſs Nymphs, for-
" getful of the ſwain?
" For not one Nymph by ſwift A-
" ſopus ſtood,
" Nor Aetna's cliffs, nor Acis ſa-
" cred flood.
" For him the wolves, the pards
" and tygers moan'd;
" For him with frightful grief the
" lions groan'd. CREECH.

Milton, in his Monody on the death of a learned friend, who was drowned in the Iriſh ſeas, in like manner calls upon the Nymphs of the neighbouring country;

" Where were ye Nymphs, when
" the remorſeleſs deep
" Clos'd o'er the head of your lov'd
" Lycidas?
" For neither were ye playing on
" the ſteep,
" Where your old Bards, the fa-
" mous Druids, ly,
" Nor on the ſhaggy top of Mona
" high,
" Nor yet where Deva ſpreads her
" wiſard ſtream."

Pope alſo has imitated this beautiful paſſage, in his ſecond Paſtoral;

" Where ſtray, ye Muſes, in what
" lawn or grove,
" While your Alexis pines in hope-
" leſs love?
" In thoſe fair fields where ſacred
" Iſis glides,
" Or elſe where Cam his winding
" vales divides?"

" The Poet ſpeaks to the Naiads,
" or Nymphs, who preſide over
" the fountains, which riſe in Par-
" naſſus, Pindus, and Helicon, and
" chides them for not coming to
" comfort Gallus in his deſpair.
" Here is alſo a tacit reproof given
" to Gallus himſelf, for yielding to
" love, and neglecting his poëtical
" ſtudies." RUAEUS.

Saltus.] See the note on ver. 471. of the ſecond Georgick.

10. *Indigno.*] It ſignifies *great* or *cruel:* thus our Poet has *indignas hyemes* in the ſecond Georgick.

Periret.] Pierius found *peribat* in the Roman manuſcript, and *periret* in the Lombard.

11. *Parnaſſi.*] A mountain of Phocis, ſacred to Apollo and the Muſes. See the note on ver. 291. of the third Georgick.

Pindi.] " A mountain on the
" confines of Macedonia, Epirus,
" and Theſſaly; whence it is e-
" qually aſcribed to theſe three re-
" gions. Some ſay, that it reaches
" even

Ulla moram fecere, neque Aonia Aganippe.
Illum etiam lauri, illum etiam flevere myricae:
Pinifer illum etiam ſola ſub rupe jacentem
Maenalus, et gelidi fleverunt ſaxa Lycaei.

withheld you, nor the Aonian Aganippe. For him even the bay-trees, for him even the tamariſks mourned. For him, lying under the deſert rock, even pine-bearing Maenalus, and the cold ſtones of Lycaeus mourned.

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" even to Boeotia and Phocis, in " the latter of which it is called " Parnaſſus, as it goes by the name " of Helicon in Boeotia; and that " it is called alſo Cithaeron. It is " certain, that theſe four moun- " tains, though they are extended " to a very great diſtance, are " nevertheleſs almoſt contiguous, " and are all ſacred to the Muſes." RUAEUS.

12. *Aonia Aganippe.*] " A foun- " tain of Boeotia, ſacred to the " Muſes, riſing in the mountain " Helicon, not far from Thebes, " and running down to the river " Permeſſus. Aonian, that is Boe- " otian, from Aon the ſon of Nep- " tune. Obſerve in this place the " opening of the vowels *Aonia Aga-* " *nippe.*" RUAEUS.

Some read *Aoniae Aganippe*, others *Aoniae Aganippes*, and others *Aoniae Aganippae:* but it is plain, that Servius read *Aonia Aganippe*; for he ſays " Nominitivi ſunt ſingulares."

13. *Illum etiam lauri, &c.*] This is a ſtrong expreſſion of the Poet's aſtoniſhment at the neglect which the Nymphs ſhewed of the diſtreſs of Gallus. He inſinuates a ſurprize, that the Nymphs, who inhabited the hills and fountains ſacred to Apollo and the Muſes, ſhould ſlight ſo excellent a Poet, when even the woods and rocks lamented his misfortunes. Theocritus ſpeaks of the brute beaſts mourning for Daphnis: but Virgil extends the grief for Gallus to the trees, and even to the inanimated ſtones.

Heinſius would have this line run thus

" Illum etiam lauri, etiam flevere " myricae,"

without the ſecond *illum*, as it is found in ſeveral manuſcripts. Pierius obſerved this reading in the Roman manuſcript: but in the Lombard, he found the *illum* repeated, and thinks the triple mention of *illum etiam* in theſe two verſes expreſſes the paſſion with greater vehemence. He does not however diſlike the other reading; and thinks the exility of it adapted to the paſtoral character, and miſerable ſtate of a deploring perſon.

Lauri.] See the note on ver. 306. of the firſt Georgick.

Myricae.] See the note on ver. 2. of the ſecond Eclogue. La Cerda has obſerved, that the tamariſk, as well as the bay, was ſacred to Apollo.

15. *Maenalus.*] See the note on ver. 22. of the eighth Eclogue.

Lycaei.] See the note on ver. 2. of the third Georgick.

The reader will obſerve the great propriety of theſe verſes. Gallus is lamented by the bays and tamariſks,

The ſheep alſo ſtand round him: I am not aſhamed of them: Stant et oves circum: noſtri nec poenitet illas:

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two trees ſacred to Apollo, the god of verſe; and by Maenalus and Lycaeus, two mountains of Arcadia, ſacred to Pan, the god of ſhepherds, and inventor of the rural pipe. Some have injudiciouſly cenſured Virgil, for deſcending to ſpeak of hills and rocks, after he had mentioned trees. It is true, that trees are above ſtones, in the ſcale of nature: but however it is very evident, that the Poet does not fall, but riſe in his expreſſion. Trees are allowed by the philoſophers to have a ſort of life, which is called vegetative: but ſtones are ſaid to be inanimated. It is therefore more marvellous, to aſcribe ſenſe to ſtones than to trees. Not only the bays and tamariſks mourn for Gallus, but even the woody mountain Maenalus; and not only that woody mountain, but even the bleak rocks of Lycaeus. Thus the greateſt wonder is plainly reſerved for the laſt. Catrou has neglected the epithet *gelidi* here: but all our tranſlators have carefully preſerved it.

16. *Stant et oves, &c.*] Virgil now repreſents Gallus as a ſhepherd, and makes an apology to that eminent perſon, for deſcribing him under that character.

There ſeems to be ſome difficulty in underſtanding the true meaning of this paſſage. Servius ſays the ſenſe is this; "As the ſheep, O "Gallus, are not aſhamed to ſtand "round thee, ſo neither do thou "be aſhamed of them; for even "Adonis himſelf was formerly a "ſhepherd." He adds, that Virgil introduces his own perſon, by uſing *noſtri*, whereas *tui* would have been ſufficient; "Et quod ait *noſ-*"*tri*, miſcuit ſuam perſonam, ut "frequenter facere conſuevit: nam "erat integrum, *Tui nec poenitet* "*illas.*" La Cerda explains it in the following manner; "He ſays "the ſheep abſtained from food, "and ſtood weeping round Gallus, "whom he exhorts not to be a-"ſhamed of ſheep and cattle, for "two reaſons: 1. Becauſe ſheep "are not aſhamed to lament the "love of Gallus: in which place "*noſtri* has this ſenſe; they do "not deſpiſe either thee or me: "either thee bewailing thy own "paſſion, or me celebrating it. "2. Becauſe Adonis alſo, who was "beautiful, and beloved by Venus, "was a feeder of ſheep." De Marolles ſeems to underſtand *noſtri nec poenitet illas* to mean, that the ſheep *partook with him in his diſtreſs*; "Les "brebis ſe ſont amaſſées autour de "luy, et *ont pris part à ſon afflicti-*"*on.* Divin poëte ne meſpriſe "point les larmes des troupeaux; "le bel Adonis luy-meſme les a "bien gardez le long des rivieres." Ruaeus renders it literally, *neque contemnunt nos.* W. L. gives a different ſenſe to the whole paſſage. By the flocks ſtanding round Gallus, he underſtands the Bucolicks, which he himſelf made. By *noſtri nec poenitet illas*, he takes Virgil to mean, that he himſelf had treated this kind of

Nec te poeniteat pecoris, divine poeta. *nor do thou be aſhamed of cattle, O divine poet.*

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of poetry in ſuch a manner, that it need not be aſhamed to have fallen into his hands, in which ſenſe Vives alſo takes it. He rightly interprets *nec te poeniteat, &c.* to mean, that though Gallus was ſo excellent a poet, that he might even be called divine, yet he need not be aſhamed to be accounted a Bucolic poet. Accordingly his tranſlation is as follows;

" And all the flocks about him
" flocking went,
" Ne ever they of mee neede them
" repent,
" Ne, divine bard, needes thee re-
" pent of them:
" Sith faire Adonis, erſt alongſt the
" ſtreame,
" Woont feede his ſheepe."

The Earl of Roſcommon, in his tranſlation, leaves out the words in queſtion;

" The ſheep around him ſtand,
" while the bleſt bard,
" Nor ſcorns, nor is aſham'd to be
" their ward;
" Since on the river banks the beau-
" teous boy
" Adonis kept his bleating flocks
" with joy:"

as does Dryden alſo;

" The ſheep ſurround their ſhep-
" herd, as he lyes:
" Bluſh not, ſweet poet, nor the
" name deſpiſe:
" Along the ſtreams his flock Ado-
" nis fed;
" And yet the queen of beauty bleſt
" his bed."

Dr Trapp ſeems to follow La Cerda;

" —— Round him ſtood the ſheep,
" For *they too ſympathize with hu-*
" *man woe:*
" Them, heav'nly poet, bluſh not
" thou to own:
" Ev'n fair Adonis, did not ſcorn
" to tend
" Along the river's ſide, his fleecy
" charge."

Catrou follows the ſame interpretation; " Ses brebis attriſtées étoient " autour de lui; car enfin *elles pren-* " *nent part à nos afflictions.* N'ayez " donc pas de honte, tout Poëte " illuſtre que vous êtes, de vous " voir traveſti en Berger. Adonis " luy-même ne dédaigna pas de con- " duire un troupeau." Burman declares himſelf to be of the ſame opinion, in the following note on this paſſage; " The Scholiaſt on " Horace Lib. 1. Od. 28. will " have this to be an Hypallage, for " *nos illarum non poenitet:* but I am " not of his opinion; and take the " ſenſe to be, they are contented " with us ſhepherds, and do not " deſire any other. Thus Terence, " Phorm. I. iv. 20. *Noſtri noſmet* " *poenitet*, and the common ex- " preſſion *ſuae quemque fortunae* " *poenitet*, which Horace, I. *Sat.* 1. " expreſſes by *neminem contentum* " *vivere*

Even Adonis fed his ſheep on the banks of the rivers. Et formoſus oves ad flumina pavit Adonis.

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" *vivere ſua ſorte.* The ſheep are " delighted with our ſinging, and " now do not diſdain to join with " us in lamenting our misfortune, " and do you alſo accept of their " mournful ſong, and do not think " them unworthy of your love, " ſince Adonis himſelf thought it " not beneath him to feed them." If the reader likes any of theſe interpretations, he is welcome to admit them: but they do not ſeem at all ſatisfactory to me. I believe the Scholiaſt on Horace, as he is quoted by Burman is in the right, and that we are to underſtand *noſtri nec poenitet illas* to be an Hypallage for *nos non poenitet illarum*, a figure which moſt of the Criticks allow to be uſed on other occaſions. The ſenſe will then be clear and ſignificant. Virgil intends to celebrate the paſſion of Gallus for Lycoris, in imitation of a beautiful Idyllium of Theocritus on the paſſion of Daphnis. Accordingly he places him in Arcadia, reproaches the nymphs of the poëtical fountains, for having neglected the protection of this famous poet, and repreſents the trees and rocks of Arcadia as condoling him. He then deſcribes him as a ſhepherd, ſurrounded by his ſheep, and immediately makes an apoſtrophe to his friend, with an excuſe for having repreſented him under ſo low a character, by which perhaps he may mean a writer of Paſtorals. We have ſeen already, in the ſixth Eclogue, that all the Roman poets before Virgil, thought it beneath them to write Paſtorals; and he there ſpeaks of it as a condeſcenſion in himſelf to engage in that ſubject;

" Prima Syracoſio dignata eſt lu-
" dere verſu
" Noſtra, nec erubuit ſylvas habi-
" tare, Thalia."

I firſt of Romans ſtoop'd to rural ſtrains,
Nor bluſh'd to dwell among Sicilian ſwains.
Lord ROSCOMMON.

Here then is the very ſame thought differently expreſſed. In the ſixth Eclogue the Poet ſays his Muſe did not bluſh to dwell among the woods, and here he ſays he is not aſhamed of his ſheep, and therefore hopes his friend Gallus will not take it amiſs, that he repreſents him under the ſame feigned character with himſelf. We ſhall find, in the courſe of this Eclogue, that Gallus was at that time not only a good poet, but alſo a man of war: whence we may infer, that as Virgil here puts himſelf upon a level with him, our Poet was ſomething more than a mere country farmer, as the old Grammarians would have us imagine.

Theocritus has repreſented the cattle as mourning at the feet of Daphnis;

Πολλαὶ οἱ παὰρ ποσσὶ βοές, πολλοὶ δὲ τε ταῦροι,
Πολλαὶ δ' αὖ δαμάλαι, καὶ πόρτιες ὠδύραντο.

" A

Venit et upilio, tardi venere bubulci:
Uvidus hyberna venit de glande Menalcas.

The ſhepherd alſo came, the ſlow herdſmen came: Menalcas came, wet with winter maſt.

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" A thouſand heifers, bulls, and
" cows, and ſteers,
" Lay round his feet, and melted
" into tears." CREECH.

18. *Et formoſus oves, &c.*] Thus Theocritus;

Ὡραῖος χ' Ἄδωνις, ἐπεὶ κὴ μάλα νομεύει,
Καὶ τῶνας βάλλει, κὴ θηρία τᾶλλα διώκει·

" There lives Adonis, there the
" wond'rous fair,
" There feeds his ſheep, ſhoots
" beaſts, and hunts the hare."
CREECH.

Adonis was the ſon of Cynaras, king of Cyprus, by his own daughter Myrrha. He was the great favourite of Venus, and has been abundantly celebrated by the Greek poets. Bion calls him the Aſſyrian huſband of Venus; and ſome ſay he was king of Aſſyria.

19. *Venit et upilio, &c.*] The Poet now adds, that the ſhepherds, and even ſome deities came to viſit Gallus in his affliction.

Upilio is uſed for *opilio*, changing the ſhort ŏ into a long *u*, as the Greeks write οὔνομα for ὄνομα. It ſeems to be derived from *oves* as if it was *ovilio*. Pierius however found *opilio* in the Medicean manuſcript. W. L. takes *Upilio* for a proper name.

Tardi venere bubulci.] Servius reads *ſubulci*, underſtanding it to mean ſwine-herds, and interprets *tardi* fooliſh. Pierius found *ſubulci* alſo in the Roman, Medicean, and ſome other manuſcripts. But he thinks we ought to read *bubulci*, becauſe this verſe anſwers to that of Theocritus;

Ἦλθον τοῖ βῶται, τοῖ ποιμένες, ὠπόλοι ἦλθον,

and becauſe the epithet *tardi* or *ſlow* agrees with the pace of cows. We ought moſt certainly to read *bubulci* here, if La Cerda and others are right, who underſtand Menalcas, in the next verſe, to be a goatherd.

20. *Uvidus hyberna, &c.*] La Cerda contends, and not without reaſon, that Menalcas muſt be underſtood to be a goatherd; becauſe Theocritus, Virgil, and the other Bucolic writers celebrate only three ſorts of graziers; ſhepherds, herdſmen or neat-herds, and goat-herds. Thus Virgil, in the ſecond Georgick, after the general word *armenta*, mentions theſe three occupations;

" Sin *armenta* magis ſtudium, *vi-*
" *tuloſque* tueri,
" Aut foetus ovium, aut urentes
" culta capellas."

Theocritus alſo mentions theſe three together;

All ask, whence art thou infected with this paſſion? Apollo came, and ſaid, why art thou mad, O Gallus: thy care Lycoris

Omnes, unde amor iſte, rogant, tibi? Venit Apollo.
Galle, quid inſanis? inquit: tua cura Lycoris,

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Ἦνθου τοὶ βῶται, τοὶ ποιμένες, ὠπόλοι ἦνθον.

Menalcas is ſuppoſed to be wet, by feeding his goats in the woods, in the winter ſeaſon. Some indeed underſtand *uvidus* to ſignify fat or well fed: but in the time of our Poet, the meaneſt of the country people did not feed on maſt. Thus, in the firſt Georgick, the air moiſt with ſouth winds is expreſſed by *Jupiter uvidus auſtris.*

21. *Omnes unde amor, &c.*]

Πάντες ἀνηρώτευν τὶ πάθος κακὸν.

The Criticks differ about the pointing of this verſe: ſome read

" Omnes unde amor iſte rogant tibi
" venit? Apollo,
" Galle quid inſanis?"

Others,

" Omnes unde amor iſte rogant:
" tibi venit Apollo."

But the moſt judicious ſeem to prefer

" Omnes unde amor iſte rogant
" tibi? venit Apollo."

Venit Apollo.] Apollo is the firſt of the deities, who come to Gallus, becauſe he is the god of poetry. In Theocritus, Mercury is the firſt;

Ἦνθ' Ἑρμᾶς πράτισ]ος ἀπ' ὤρεος, εἶπε δὲ, Δάφνι,
Τίς τὺ κατατρύχει; τίνος ὦ 'γαθέ, τόσσον ἔρασσαι;

" Firſt Hermes came, and with a
" gentle touch,
" He rais'd, and aſk'd him, whom
" he lov'd ſo much?"
CREECH.

22. *Tua cura Lycoris, &c.*] It has already been obſerved, in the note on ver. 2. that it is generally agreed, that the Lycoris mentioned in this Eclogue is no other than the famous actreſs Cytheris. Servius calls her a whore, and a freed woman of Volumnius, and aſſures us, that her forſaking Gallus, and following Anthony into Gaul, is the ſubject of the poem under conſideration. La Cerda follows this narration of Servius, and ſays Lycoris is that infamous whore, with whom Anthony was ſo captivated, who is alſo called Citheris and Volumnia, and whom Cicero calls the mimic wife of Anthony, whom ſhe followed into Gaul, even in the midſt of the rage of civil war. This, ſays he, is meant by *Perque nives alium, &c.* Catrou juſtly cenſures Servius, as being guilty of a chronological error. He obſerves, that Anthony was at that time in the Eaſt, and that he had abandoned Cytheris before the death

Perque nives alium perque horrida caſtra ſecuta eſt. *has followed another through the ſnows, and through horrid camps.*

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death of Cicero. In the tenth letter of the tenth book of Epiſtles to Atticus, Cicero mentions his carrying Cytheris about with him, in an open litter, as if ſhe had been his wife, attended by ſeven others, which were filled with the miniſters of his luſt; "Hic tamen Cytheri-"dem ſecum aperta lectica portat, "alteram uxorem. Septem prae-"terea conjunctae lecticae amica-"rum ſunt, an amicorum." In the ſecond Philippick, the Orator inveighs bitterly againſt Anthony, in ſeveral places, on account of the ſcandalous life he led, in the company of this actreſs. He tells him, that he might have derived ſome little wit from his mimic wife; "At enim quodam loco face-"tus eſſe voluiſti. Quam id, dii "boni, non decebat! in quo eſt "tua culpa nonnulla: aliquid enim "ſalis ab *uxore mima* trahere po-"tuiſti." In another place, we find, that it was, when he was tribune of the people, and had the government of Italy committed to him by Caeſar, that he made a progreſs through the country attended by the above-mentioned ſcandalous company, that he received the complements of the principal perſons of the towns through which he paſſed, who ſaluted the actreſs by the name of Volumnia, inſtead of her better known theatrical name, and that his own mother was obliged to follow this ſtrumpet, as if ſhe had been her daughter-in-law. "In eodem "vero tribunatu, cum Caeſar, in "Hiſpaniam proficiſcens, huic con-"culcandam tradidiſſet: quae fuit "ejus peragratio itinerum? luſtra-"tio municipiorum? . . . . . Vehe-"batur in eſſedo tribunus plebis; "lictores laureati antecedebant, "inter quos, aperta lectica, mima "portabatur, quam ex oppidis mu-"nicipales, homines honeſti, ob-"viam neceſſario prodeuntes, non "noto illo, et mimico nomine, ſed "Volumniam conſalutabant. Se-"quebatur rheda cum lenonibus, "comites nequiſſimi: rejecta mater "amicam impuri filii, tanquam "nurum ſequebatur." Preſently afterwards, he adds, that ſhe met him at Brunduſium, when he returned from Theſſaly; and that every ſoldier in his army knew it to be true. "Veniſti Brunduſium, in "ſinum quidem, et in complexum "tuae mimulae. Quid eſt? num "mentior? quam miſerum eſt id "negare non poſſe, quod ſit tur-"piſſimum confiteri! Si te munici-"piorum non pudebat; ne vete-"rani quidem exercitus? quis enim "miles fuit, qui Brunduſii illam "non viderit? quis qui neſcierit "veniſſe eam tibi tot dierum viam "gratulatum? quis, qui non in-"doluerit, tam ſero ſe, quem ho-"minem ſecutus eſſet, cognoſcere?" We find alſo, that this infamous progreſs of Anthony, and his intimacy with Hippias and Sergius, two comedians, happened when Caeſar was in Egypt, and that his friends raiſed

Sylvanus alſo came crowned with rural honours, Venit et agreſti capitis Sylvanus honore,

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raiſed him to the dignity of Maſter of the horſe, in the abſence, and without the knowledge of his patron; "Italiae rurſus percurſatio "eadem comite mima, in oppida "militum crudelis, et miſera de-"ductio: in urbe auri et argenti, "maximeque vini foeda direptio. "Acceſſit, ut Caeſare ignaro, cum "ille eſſet Alexandriae, beneficio "amicorum magiſter equitum con-"ſtitueretur. Tum exiſtimavit ſe "ſuo jure cum Hippia vivere, et "equos vectigales Sergio mimo tra-"dere." Laſtly the Orator ſays expreſsly, that Anthony had parted with his actreſs, and ſpeaks of it, as the only good thing he had ever done; "Mimam illam ſuam ſuas "res ſibi habere juſſit. Ex duo-"decim tabulis cauſam addidit, ex-"egit. Quam porro ſpectatus ci-"vis, quam probatus: cujus ex "omni vita nihil eſt honeſtius, "quam quod cum mima fecit di-"vortium." Plutarch alſo, in his life of Anthony, mentions moſt of theſe particulars, and calls the woman, who accompanied him in his progreſs, Cytheris; and adds that he parted with her, on account of Caeſar's diſlike of his way of life, and married Fulvia. This noted amour of Anthony with Cytheris could not be earlier than the year of Rome 705, when Anthony was choſen tribune of the people: nor could it be later than 707, in which year Caeſar was at Alexandria, and Anthony was made Maſter of the horſe. It is certain alſo, that the diſmiſſion of Cytheris, and the marriage with Fulvia, could not be later than 711, in which year Cicero, who ſpeaks of it, was ſlain: nor indeed, could it be later than 709; for Caeſar, who was offended at the conduct of Anthony, and cauſed him to put away Fulvia, was murdered at the beginning of 710. This Eclogue could not be written ſooner than 715, being the very laſt of them all; and conſequently compoſed after the fourth, which was certainly written in 714, and the ſixth which was probably written in 715. Thus the amour of Anthony with Cytheris muſt have been at leaſt ſix years before the writing of this Eclogue: and beſides it does not appear, that he went into Gaul, in any military capacity, between the time of his being choſen Tribune, and that of his parting with Cytheris: and we are ſure, that after the battle of Philippi, in 712, he was wholly engaged in the eaſtern and ſouthern parts of the world. We may therefore venture to affirm, that Anthony was not the ſoldier, with whom Lycoris ran away: and we have ſome reaſon to queſtion, whether Lycoris and Cytheris were the ſame perſon; ſince the Poet would hardly have celebrated the fooliſh paſſion of his friend, for a woman who had long been looked upon as infamous. The Earl of Lauderdale does not ſeem to underſtand the meaning of this paſſage to be, that Lycoris had gone off with any particular ſoldier; but that ſhe was

Florentes ferulas et grandia lilia quaſſans.
Pan deus Arcadiae venit, quem vidimus ipſi
Sanguineis ebuli baccis minioque rubentem.

ſhaking his flowering ferula, and great lilies. Pan the god of Arcadia came, whom we ſaw ourſelves, glowing with the berries of blood-red dwarf-elder, and vermillion.

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was a woman of ſuch a character as to be ready to run away with any ſoldier, or idle fellow whatſoever;

" Thy darling miſtreſs will a ſol-
" diering go,
" And follow any fool thro' rain or
" ſnow."

24. *Sylvanus.*] See the note on ver. 20. of the firſt Georgick.

25. *Florentes ferulas.*] The *ferula* or *fennel giant* is a large plant, growing to the height of 6 or 8 feet, with leaves cut into ſmall ſegments like thoſe of fennel, but larger. The ſtalk is thick, and full of a fungous pith, whence it is uſed by old and weak perſons to ſupport them, on account of it's lightneſs. The pith is even at this time uſed in Sicily, as tinder is by us, to catch fire; whence the poets feigned, that Prometheus ſtole the celeſtial fire, and brought it to earth, in a hollow *ferula*. The flowers are yellow, and grow in large umbells, like thoſe of fennel. *Ferula* is by ſome derived *a ferendo*; becauſe it bears, or ſupports old men; by others *a feriendo*; becauſe it was uſed by the ancient ſchoolmaſters, to ſtrike their ſcholars on the hand. Hence the modern inſtrument, which is uſed for the ſame purpoſe; though very different from the ancient *ferula*, and capable of giving much greater pain, is called by the ſame name. A willow ſtick would bear a much nearer reſemblance.

26. *Pan deus Arcadiae.*] See the notes on ver. 31. of the ſecond Eclogue, and ver. 58. of the fourth.

27. *Sanguineis ebuli baccis.*] The *Ebulus*, Dwarf-elder, Wall-wort, or Dane-wort, is a ſort of Elder, and very like the common Elder-tree, but differs from it eſſentially, in being really an herb. It commonly grows to the height of about a yard. The juice of the berries is of a red purple colour. It has obtained the name of Dane-wort among us, becauſe it is fabled to have ſprung from the blood of the Danes, when thoſe people were maſſacred in England. It is found chiefly in church-yards. See the note on ver. 22. of the ſixth Eclogue.

Minio.] *Minium* is the native cinnabar, or ore, out of which quickſilver is drawn. *Minium* is now commonly uſed to ſignify red lead: but we learn from Pliny, that the *minium* of the Romans was the *miltos* or *cinnabari* of the Greeks; " Milton vocant Graeci minium " quidam cinnabari." This was the Vermillion of the Ancients, with which they uſed to paint the images of their gods, and the bodies of their triumphant generals. According to Pliny, Verrius proved, from ſeveral authors of unqueſtionable authority, that the face even of Jupiter himſelf was anciently painted with

Will there be no moderation? ſays he: love does not regard ſuch things as theſe. Neither is cruel love ſatisfied with tears, nor graſs with rivulets, nor bees with cytiſus, nor goats with browſe.

Ecquis erit modus? inquit: amor non talia curat.
Nec lachrymis crudelis amor, nec gramina rivis,
Nec cytiſo ſaturantur apes, nec fronde capellae. 30
Triſtis at ille. Tamen cantabitis, Arcades, inquit,
Montibus haec veſtris: ſoli cantare periti
Arcades. O mihi tum quam molliter oſſa quieſcant,

But Gallus thus mournfully expreſſed himſelf; O Arcadians you however ſhall ſing theſe things on your mountains, O Arcadians, who alone are ſkilled in ſinging, O how ſoftly will my bones reſt,

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with *minium*, and that Camillus was painted with it when he triumphed. He affirmed alſo, that it was added to the ointments uſed at the triumphal ſuppers, even in his time; and that the cenſors took particular care, to have the image of Jupiter *miniated*. Pliny owns himſelf ignorant of the cauſe of this cuſtom: but he ſays, it is certain, that at the time when he lived, the Ethiopians had it in great requeſt, that their nobles were coloured all over with it, and that it was the colour commonly uſed for the images of their gods.

28. *Ecquis.*] La Cerda reads *et quis*, and contends for this being the true reading: but Heinſius, according to Burman, found *ecquis* in the Medicean manuſcript; as we find it in almoſt all the manuſcripts and printed copies.

30. *Cytiſo.*] See the note on ver. 431. of the ſecond Georgick.

31. *Triſtis at ille tamen, &c.*] Gallus turns his diſcourſe to the Arcadian ſhepherds; expreſſes his deſire of being recorded by them; and wiſhes that he himſelf had been in no higher ſtation than they.

32. *Soli cantare periti Arcades.*] "Polybius, lib. 4. ſpeaks at large "concerning the delight of the Ar- "cadians in Muſick: for he ſays, "that ſcience is uſeful to all men, "but even neceſſary to the Arca- "dians, who are accuſtomed to "great hardſhips. For as their "country is rough, their ſeaſons "inclement, and their paſtoral way "of life hard; they have this only "way of rendering nature mild "and tractable. Therefore they "train up their children from their "very infancy, till they are thirty "years of age, in ſinging hymns in "honour of Gods and Heroes. It "is no diſgrace among them, to be "unacquainted with other ſciences; "but to be ignorant of Muſick is a "great reproach: from theſe man- "ners of the Arcadians aroſe the "fiction of the poets, that Pan, "the god of the Arcadians, invent- "ed the pipe, and was in love with "the nymph Echo. For Arcadia, "being mountainous and full of "woods abounds with echoes: "whence not only the inhabitants "of that country, but alſo the "mountains, woods, and trees are "ſaid to ſing. Thus our Poet in "the eighth Eclogue;

"Maenalus argutumque nemus pi- "noſque loquentes
"Semper habet." LA CERDA.

33. *Quieſcant.*] Pierius ſays it is *quieſcent*, in the Indicative mood, in ſome

Veſtra meos olim ſi fiſtula dicat amores!
Atque utinam ex vobis unus, veſtrique fuiſſem
Aut cuſtos gregis, aut maturae vinitor uvae!
Certe ſive mihi Phyllis, ſive eſſet Amyntas,
Seu quicumque furor: quid tum, ſi fuſcus Amyntas?

if your pipe ſhall hereafter ſing my paſſion! And I wiſh I had been one of you, and either a keeper of your flocks, or a gatherer of your ripe cluſters! Surely, whether Phyllis, or Amyntas, or any other had been my flame; what if Amyntas is brown?

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ſome ancient manuſcripts: but he is better pleaſed with *quieſcant*, in the Optative mood, as he finds in the Roman and Medicean manuſcripts. Catrou however approves of *quieſcent*.

35. *Atque utinam ex vobis, &c.*] The Poet takes ſeveral occaſions, to let the reader know, that though he had repreſented his friend Gallus, as a ſhepherd, in this Eclogue, yet he was a perſon of a ſuperior character. He at firſt made an apology for the liberty he had taken with him; now he makes him wiſh that he had been in the humble ſtation of an Arcadian ſhepherd; whence it appears, that he was a perſon of a much higher rank; and a few lines afterwards, we find he was really a man of war. This conduct was neceſſary, as the Poet choſe to deſcribe Gallus under his true name. Had he made uſe of a fictitious name, he would have been at liberty, to preſerve the paſtoral character entire through the whole Eclogue.

36. *Vinitor.*] Some underſtand this to mean a Pruner: but ſurely that cannot be the ſenſe here; for the ripe cluſters are not pruned. W. L. underſtands it to mean a Gatherer;

" And ſickerly, I would I had beene
" ſeene
" One amongſt you, or your flocks-
" keeper been;
" Or your ripe tidy cluſters ſet to
" *gather.*"

The Earl of Lauderdale takes it to be a Pruner;

" I wiſh like ſome of you I had
" been bred
" To *prune* the vine, or tend the
" fleecy herd."

And Dr Trapp;

" O! had kind fortune made me
" one of you,
" Keeper of flocks or *pruner* of the
" the vine."

Dryden interprets it a *Preſſer*;

" Ah! that your birth and bus'neſs
" had been mine;
" To penn the ſheep, and preſs the
" ſwelling vine."

37. *Certe ſive mihi, &c.*] If Gallus had been ſo happy as to have been born an humble Arcadian ſhepherd, he had never known the falſe, though beautiful Lycoris. He might eaſily have obtained ſome rural beauty, unpractiſed in the deceitful arts of more polite nations; who, though leſs fair, might not however have been void of charms; as flowers of the darkeſt colours are not always contemptible.

38. *Quid tum ſi fuſcus, &c.*] We find pretty nearly the ſame ſentiment in the ſecond Eclogue;

" Quamvis

violets are ſwarthy and hyacinths are ſwarthy; they would have ſat with me among the willows, under the bending vine: Phyllis would have gathered garlands for me, and Amyntas would have ſung.

Et nigrae violae ſunt, et vaccinia nigra:
Mecum inter ſalices lenta ſub vite jaceret.
Serta mihi Phyllis legeret, cantaret Amyntas.
Hic gelidi fontes, hic mollia prata, Lycori:
Hic nemus, hic ipſo tecum conſumerer aevo.
Nunc inſanus amor duri me Martis in armis

Here are cool fountains, here are ſoft meadows, O Lycoris: here are woods: here could I have ſpent all my days with you. Now raging love detains me in the arms of cruel Mars,

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" Quamvis ille niger, quamvis tu
" candidus eſſes,
" O formoſe puer, nimium ne crede
" colori.
" Alba liguſtra cadunt: vaccinia
" nigra leguntur."

39. *Et nigrae violae.*] This verſe is almoſt a literal tranſlation of one in the tenth Idyllium of Theocritus;

Καὶ τὸ ἴον μέλαν ἐνλὶ, καὶ ἃ γραπτὰ
ὑάκινθος.

See the notes on ver. 183. of the fourth Georgick, and on *vaccinia nigra leguntur*, ver. 18. of the ſecond Eclogue.

42. *Hic gelidi fontes, &c.*] Gallus now tells Lycoris in the moſt paſſionate manner, how happy they might both have been in the quiet enjoyment of a paſtoral life; whereas her cruelty has driven him into the dangers of war, and expoſed herſelf to unneceſſary fatigues.

43. *Ipſo aevo.*] Burman explains theſe words to mean old age. Thus the ſenſe will be this; If you had not been cruel, I ſhould not have died of this tormenting paſſion, in the flower of my youth; but ſhould have decayed gradually, as age came on, in the enjoyment of your company.

44. *Nunc inſanus amor, &c.*] " The ſenſe is this; Here, if you " liked it, we might both live quiet " and ſecure; now, becauſe of " your cruelty, we are both mi-" rable: for my paſſion drives me " through deſpair to expoſe myſelf " to the dangers of war, becauſe I " am deſpiſed by you: and your " love of another carries you thro' " dangerous roads, in ſevere wea-" ther, into a frozen climate." RUAEUS.

Duri me Martis in armis, &c.] " Gallus aſcribes that to his paſſion " and deſpair, which he did out of " duty or ambition. If we may " give credit to the fragment of " an Elegy, which Aldus Manu-" tius, the ſon, found in a Venetian " manuſcript, under the name of " Gallus, we ſhould know exactly, " in what part of the world he was " then in arms. Theſe are the " words of the Elegy;

" *Pingit et Euphratis currentes mol-*
" *lius undas,*
" *Victriceſque aquilas, ſub duce*
" *Ventidio.*

" Hence we learn, that Gallus was " at that time in the army of Ven-" tidius, who was warring againſt " the Parthians on the banks of the " Euphrates. But unfortunately it " is certain, that this fragment is

" of

Tela inter media atque adverſos detinet hoſtes. 45 *amidſt darts and adverſe foes.*

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" of later date, and was never " written by Gallus. We may " however make a reflection on this " piece. This author, who has " pretended to counterfeit Gallus, " did not want learning. At leaſt " he ſeems to have formed a good " conjecture, when he placed Gal- " lus in the army of Ventidius. " This general was really warring " againſt the Parthians, in the years " of Rome 715, and 716, when " Virgil was compoſing this Ec- " logue. It is plain alſo from the " paſſage under conſideration, that " Gallus was at that time in an ar- " my. Probably it was in the " Eaſt, for Gallus afterwards ob- " tained the government of Egypt, " as a man who knew the coun- " try. We may therefore con- " jecture, with the falſe Gallus, " that the true Gallus was at that " time warring againſt the Parthi- " ans under Ventidius." CATROU.

It appears to me very ſtrange, that this learned Critick ſhould ground his conjecture on a paſſage in an author, whom he himſelf allows to be ſpurious. If Virgil had intended to deſcribe Gallus at war with the Parthians, I believe he would have written *averſos* inſtead of *adverſos*; their averſe manner of fighting being ſo very remarkable a circumſtance, and what he himſelf alludes to in the third Georgick;

" Fidentemque fuga Parthum, ver- " ſiſque ſagittis."

Thus alſo Ovid;

" Telaque ab *averſo* quae jacit hoſ- " tis equo."

Nor does it ſeem probable, that Gallus, who was a great favourite of Auguſtus, would ſerve in Parthia under Ventidius, who had always been an enemy to him, and had openly taken the part of Fulvia againſt him. I rather believe, that Gallus kept near his patron, and aſſiſted him in the wars with Sextus Pompey, which began about the time when this Eclogue is generally ſuppoſed to have been written. Ruaeus places it in 716, a year in which Gallus might eaſily complain of being detained by the arms of cruel Mars. In that year, Menecrates was ſent by Pompey to ravage the coaſt of Campania; and was ſlain by Menas, in an engagement with Calviſius Sabinus near Cumae. Auguſtus, who was then at Rhegium, made an attempt to paſs over into Sicily; but was beaten back, with great loſs, by Apollophanes, and obliged to keep on the continent of Italy, whilſt Pompey was entire maſter of the ſea, and plundered the coaſt at his pleaſure. But it appears, from the paſſage under conſideration, not only that Gallus was in arms, but alſo that Lycoris had followed an army beyond the Alps, when this Eclogue was written. Therefore it is to no purpoſe, to find in what army Gallus was engaged, unleſs we can ſhew, that there was any army ſent over the Alps at the ſame time.

Now

Thou far from thy country, oh! that I could not think it true! absent from me beholdeſt, ah cruel! nothing but the ſnows of the Alps and froſts of the Rhine.

Tu procul a patria; nec ſit mihi credere; tantum
Alpinas, ah dura, nives, et frigora Rheni

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Now this does not ſeem to have been done till the beginning of the year of Rome 717, when Agrippa and Lucius Gallus were Conſuls. In that year, according to Dio, Agrippa the Conſul marched into Gaul, to ſuppreſs a rebellion there, and was the ſecond Roman who croſſed the Rhine, for which he had the honour of a triumph decreed him, and at his return had the care of the maritime affairs committed to him. Agrippa declined the triumph; becauſe he did not care to rejoice himſelf, at a time when Auguſtus was unfortunate: this expedition muſt have been at the beginning of the year, becauſe Agrippa could not otherwiſe have had time afterwards to build ſo great a fleet, and to form that noble as well as neceſſary work of the Julian port, which is mentioned in the note on ver. 161. of the ſecond Georgick. Here then is in all probability the preciſe time, when this Eclogue was written, the beginning of the year of Rome 717, when all the friends of Auguſtus, among whom was Gallus, were under continual fatigues, with defending the ſea coaſts of Italy from the depredations of Pompey; and when one of the Conſuls marched with an army beyond the Alps, and croſſed the Rhine, which had not been performed before by any Roman, except Julius Caeſar, almoſt twenty years before. This time of the year agrees alſo exactly with what our Poet mentions of the ſnows of the Alps, the froſts of the Rhine, and the danger of Lycoris's feet being cut by the ice. Thus we may conclude, that Lycoris ran away with ſome officer in this army, which was commanded by Agrippa.

46. *Nec ſit mihi credere.*] "*Nec liceat mihi nec poſſim.* Thus Aen. VIII. 676. *Actia bella cernere erat.* Horace, Epod. 17. 25. *Neque eſt levare tanta ſpiritu praecordia.* It is a manner of ſpeaking derived from the Greeks, among whom ἔστι ſignifies *licet*. Thus Homer, Odyſſ. 11. 157. τὸν ὅπως ἐστί περῆσαι, *quem non licet tranſmittere.*" RUAEUS.

Tantum.] "It is explained three different ways; 1. to be a Noun, and to be referred to *credere*; *Utinam liceat non credere* tantum, *id eſt, rem tantam tamque indignam.* 2. To be an Adverb, and to be referred to *ſit*; *Utinam* ſit tantum, *Utinam liceat* tantum *hoc non credere.* As if he ſhould ſay, I do not wiſh that Lycoris might not be perfidious, but I wiſh that I might *only* not believe it. 3. To be an Adverb, and to be referred to the ſentence of the following verſe, *vides* tantummodo *nives et frigora, &c.* The firſt interpretation is the moſt weak, the ſecond the moſt ſubtile, and the third moſt eaſy."

47. *Alpinas . . . . . nives.*] The Alps are very high mountains, which divide

Me ſine ſola vides. Ah te ne frigora laedant!
Ah tibi ne teneras glacies ſecet aſpera plantas!
Ibo, et Chalcidico quae ſunt mihi condita verſu
Carmina paſtoris Siculi modulabor avena.
Certum eſt in ſylvis, inter ſpelaea ferarum,
Malle pati, teneriſque meos incidere amores.
Arboribus: creſcent illae, creſcetis amores.

Ah! may not the froſts hurt thee! Ah! may not the ſharp ice wound thy tender feet.
I will go, and ſing thoſe verſes, which I compoſed in the Chalcidian ſtrain with the pipe of the Sicilian ſhepherd.
I am determined to dwell in woods, among the dens of wild beaſts, and to carve my paſſion on the tender trees: as they grow, my paſſion will grow too.

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divide Gaul from Italy, and are covered with perpetual ſnow.

48. *Frigora Rheni.*] The Rhine is a great river, which divides Gaul from Germany. Gallus therefore is grieved, that Lycoris ſhould have ſuch an averſion from him, as to leave a more warm and pleaſant country, to follow another over the inhoſpitable mountains covered with ſnow, into a cold climate, and that even in the winter ſeaſon.

50. *Ibo, et Chalcidico, &c.*] In this paragraph, Gallus expreſſes the various reſolutions, which are haſtily taken up, and as haſtily laid down again by perſons in Love. He reſolves to arm himſelf with poetry: then he will make his habitation in the woods, and carve his paſſion on the barks of trees: then he will divert himſelf with hunting; in the imagination of which exerciſe he ſeems to indulge himſelf largely: then he recollects, that none of theſe diverſions are ſufficient to cure his paſſion, at laſt concludes, that Love is invincible, and that he muſt ſubmit to that powerful Deity.

Chalcidico . . . . verſu.] Chalcis is a city of the iſland Euboea, the native place of Euphorion, whoſe works Gallus is ſaid to have tranſlated into Latin. See the note on ver. 62. of the ſixth Eclogue.

51. *Paſtoris Siculi.*] Theocritus, the famous Sicilian, who wrote Paſtorals. We may conclude, from this paſſage, that Gallus took the ſubject of his Paſtorals from Euphorion, and that he imitated the ſtile of Theocritus.

Modulabor.] Heinſius, according to Burman, found *meditabor* in two ancient manuſcripts.

52. *Spelaea.*] He uſes the Greek word σπήλαια for *ſpeluncas*.

53. *Teneriſque meos, &c.*] This fancy, of cutting letters on the barks of trees, has always obtained among lovers. Thus Theocritus, in his Ἑλένης ἐπιθαλάμιος;

Γράμματα δ' ἐν φλοιῷ γεγράψεται, ὡς τὰριών τις
Ἀγγνοίη, Δορισῖ, Σέθεν μ' Ἑλένας φυτὸν εἰμί.

"And then inſcribe this line that all may ſee,
"Pay due obedience, I am Helen's tree."

54. *Creſcent illae, &c.*] There is ſomething very pretty, in this thought of inſcribing his paſſion on the bark of a young tree; that as

In the mean time, I will ſurvey all Maenalus, in company with the Nymphs, or hunt the fierce wild boars: nor ſhall any cold reſtrain me from ſurrounding with dogs the Parthenian lawns. I ſeem already to go over the rocks and ſounding groves:

Interea mixtis luſtrabo Maenala Nymphis, 55
Aut acres venabor apros: non me ulla vetabunt
Frigora Parthenios canibus circumdare ſaltus.
Jam mihi per rupes videor lucoſque ſonantes

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the tree grows, his love may increaſe. Ovid has the ſame thought, in the Epiſtle from Oenone to Paris;

" Inciſae ſervant a te mea nomina
" fagi:
" Et legor Oenone falce notata
" tua.
" Et quantum trunci, tantum mea
" nomina creſcunt:
" Creſcite, et in titulos ſurgite
" recta meos.
" Populus eſt, memini, fluviali
" conſita ripa,
" Eſt in qua noſtri litera ſcripta
memor.
" Populo, vive, precor, quae con-
" ſita margine ripae
" Hoc in rugoſo cortice carmen
" habes:
" Cum Paris Oenone poterit ſpirare
" relicta
" Ad fontem Xanthi verſa re-
" curret aqua."

Upon the trees your ſickle carv'd my name,
And ev'ry beech is conſcious of your flame.
Well I remember that tall poplar tree,
It's trunk is filled, and with records of me.
Which, may it live! on the brooks margin ſet,
Has on it's knotty bark theſe verſes writ:
When Paris lives not to Oenone true,
Back Xanthus ſtreams ſhall to the fountains flow. COOPER.

55. *Maenala.*] See the note on ver. 22. of the eighth Eclogue.

56. *Acres . . . . . apros.*] The wild boar is a very fierce and dangerous animal. Ariſtotle, in the fourth chapter of his ſecond book concerning the parts of animals, aſcribes the fierceneſs, rage, and fury of ſuch animals, as bulls and boars, to the thickneſs of their blood, which is found to be very fibrous, and ſoon coagulates; Τὰ δὲ πολλὰς ἔχοντα λίαν ἴνας καὶ παχείας, καὶ γεωδέστερα τὴν φύσιν ἐστὶ, καὶ θυμώδη τὸ ἦθος, καὶ ἐκστατικὰ διὰ τὸν θυμὸν· θερμότητος γὰρ ποιητικὸς ὁ θυμός· τὰ δὲ στερεὰ θερμανθέντα, μᾶλλον θερμαίνει τῶν ὑγρῶν· αἱ δὲ ἶνες στερρὸν καὶ γεῶδες, ὥστε γίνονται οἷον πυρίαι ἐν τῷ αἵματι καὶ ζέσιν ποιοῦσιν ἐν τοῖς θυμοῖς· διὸ οἱ ταῦροι καὶ οἱ κάπροι θυμώδεις καὶ ἐκστατικοί· τὸ γὰρ αἷμα τούτων ἰνωδέστερον, καὶ τόγε τοῦ ταύρου τάχιστα πήγνυται πάντων.

57. *Parthenios.*] Parthenius is a mountain of Arcadia, ſo called, according to Servius, ἀπὸ τῶν παρθένων, from the virgins who uſed to hunt there.

59. *Partho*

Ire: libet Partho torquere Cydonia cornu
Spicula: tanquam haec ſint noſtri medicina furoris,
Aut deus ille malis hominum miteſcere diſcat.
Jam neque Hamadryades rurſum, nec carmina nobis
Ipſa placent: ipſae rurſum concedite ſylvae.
Non illum noſtri poſſunt mutare labores:
Nec ſi frigoribus mediis Hebrumque bibamus,

I delight in ſhooting Cydonian arrows with a Parthian bow: as if theſe things were a cure for my paſſion, or if that god could be appeaſed by human miſeries. Now again neither the Hamadryades, nor even verſes pleaſe me: farewel again, O ye woods. Our labours cannot bend him, even though we drink the waters of Hebrus, in the midſt of the froſt,

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59. *Partho torquere Cydonia cornu ſpicula.*] The Parthians and Cretans were famous archers; and Cydon is a city of Crete. Bows were frequently made of the horns of beaſts.

61. *Aut deus ille malis, &c.*] Complaints of the cruelty of the god of Love are frequent among the Poets. Thus we have read, in the eighth Eclogue;

" Nunc ſcio quid ſit amor. Duris
" in cotibus illum
" Aut Tmarus, aut Rhodope, aut
" extremi Garamantes,
" Nec generis noſtri puerum, nec
" ſanguinis edunt."

Thus alſo Pope, in his third Paſtoral;

" I know thee, Love! wild as the
" raging main,
" More fell than tygers on the Ly-
" bian plain:
" Thou wert from Aetna's burning
" entrails torn,
" Got by fierce whirlwinds, and in
" thunder born!"

62. *Jam neque Hamadryades, &c.*] Gallus, having amuſed himſelf with the thoughts of diverting his paſſion, and then reflected on the inſufficiency of thoſe paſtimes, declares that he will now give up all expectation of being delighted by the charms either of the country or of poetry.

The Hamadryades are thoſe Nymphs, which belong to particular trees, and are born and periſh together with them. Their name is derived from ἅμα *together*, and δρῦς *an oak*.

65. *Nec ſi frigoribus, &c.*] This paſſage is an imitation of one in the ſeventh Idyllium of Theocritus;

Εἴης δ' Ἠδωνῶν μὲν ἐν ὤρεσσι χείματι μέσσῳ,
Ἕβρον παὶ ποταμὸν τετραμμένος, ἐγγύθεν ἄρκτου.
Ἐν δὲ θέρει πυμάτοισι παὶ Αἰθιόπεσσι νομεύοις,
Πέτρα ὕπο Βλεμύων, ὅθεν οὐκέτι Νεῖλος ὁρατός.

Thus alſo Horace;

" Pone me pigris ubi nulla campis
" Arbor aeſtiva recreatur aura,
" Quod latus mundi nebulae, ma-
" luſque
" Jupiter urget:
" Pone ſub curru nimium prop
" Solis in terra domibus negat
" Dulce ridentem Lalagen a
" Dulce loquer

So

and endure the Sithonian ſnows of the watery winter. Not even though, when the dying bark withers on the lofty elm, we ſhould feed the ſheep of the Ethiopians, under the conſtellation of Cancer. Love conquers all things, and let us ſubmit to Love.

Sithoniaſque nives hyemis ſubeamus aquoſae:
Nec ſi, cum moriens alta liber aret in ulmo,
Aethiopum verſemus oves ſub ſidere Cancri,
Omnia vincit amor; et nos cedamus amori.
Haec ſat erit, Divae, veſtrum cecinisſe poetam,
Dum ſedet, et gracili fiſcellam texit hibiſco,

This, O Pierian Goddeſſes, will have been enough for your poet to have ſung, whilſt he was weaving a baſket with ſlender twigs:

NOTES.

So place me where no ſun appears,
Or wrapt in clouds or drown'd in tears:
Where woods with whirling tempeſts toſt;
Where no relieving ſummers breeze
Does murmur thro' the trees,
But all lyes bound and fixt in froſt:

Or place me where the ſcorching ſun,
With beams too near, doth burn the zone;
Yet fearleſs there I'll gladly rove,
Let frowning, or let ſmiling fate
Or curſe, or bleſs my ſtate,
Sweet ſmiling Lalage I'll always love.

CREECH.

Hebrum.] "A very great river "of Thrace, now called *Mariſa*; "which anciently rolled over gol- "den ſands. It flows into the Ae- "gean ſea; and riſes from the "mountain Rhodope, which is "taken by ſome to be part of Hae- "mus; and therefore Hebrus is "ſaid by them to flow from Hae- "mus." RUAEUS.

66. *Sithionaſque nives.*] Sithonia [illegible] part of Thrace, a very cold and [illegible]y country.

Aethiopum verſemus oves, &c.] Eth[illegible] is a large region of Africa, with[illegible]e torrid zone, lying to the ſouth [illegible]gypt, and extending from the Tropick of Cancer to the Equinoctial line. Virgil therefore uſes the conſtellation of Cancer to expreſs the Tropick. The ſun enters Cancer, on the tenth or eleventh of our June, which is the longeſt day of the year, and naturally the hotteſt.

Verſemus.] "*Verſo* ſignifies *to* "*feed*, becauſe thoſe who feed "ſheep drive them here and there; "for the proper ſenſe of *verſo* is *to* "*drive about*, as in the twelfth "Aeneid;

"—— *Tu currum deſerto in gra-* "*mine verſas.*"

70. *Hoc ſat erit, &c.*] We are come now to the concluſion of the work, wherein the Poet tells us he has performed enough in this humble way of writing, which he figuratively expreſſes by weaving baſkets: he intreats the Muſes to add a dignity to his low verſe, that it may become worthy of Gallus, for whom his affection is continually increaſing; and at laſt deſires his goats to go home, becauſe they have been fed enough, and the evening approaches.

71. *Gracili.*] He uſes this epithet to expreſs the meanneſs of his writing.

Hibiſco.] See the note on ver. 30. of the ſecond Eclogue.

72. *Pierides.*]

Pierides: vos haec facietis maxima Gallo:
Gallo, cujus amor tantum mihi creſcit in horas,
Quantum vere novo viridis ſe ſubjicit alnus.
Surgamus: ſolet eſſe gravis cantantibus umbra:
Juniperi gravis umbra nocent et frugibus umbrae:

you will make theſe great for Gallus: for Gallus, for whom my love increaſes every hour, as much as the green alder riſes in the beginning of the ſpring. Let us riſe; the ſhade uſes to be hurtful to thoſe who ſing under it. The ſhade of the Juniper is hurtful, and ſhade hurts the corn.

NOTES.

72. *Pierides.*] Theſe Pierian goddeſſes are the Muſes.

73. *Cujus amor.*] The Earl of Lauderdale underſtands this, not of Virgil's love for Gallus; but of the paſſion of Gallus for Lycoris;

" Ye ſacred Muſes, make this ſong
" divine,
" For Gallus ſake, let ev'ry accent
" ſhine.
" His am'rous flame ſpread ev'ry
" hour as far
" As the green alders ſhoot each
" vernal year."

75. *Surgamus: ſolet eſſe gravis, &c.*] Thus Pope;

" Ariſe, the pines a noxious ſhade
" diffuſe."

Cantantibus.] La Cerda, after Titius, contends for *cunctantibus*; which ſeems to be a good reading: but it is not ſufficiently countenanced by the authority of manuſcripts.

76. *Juniperi gravis umbra.*] This ſeems to be taken from Lucretius, who obſerves that lying on the graſs under ſome trees is unwholeſome,

" Arboribus primum certis gravis
" umbra tributa 'ſt,
" Uſque adeo, capitis faciant ut
" ſaepe dolores,
" Si quis eas ſubter jacuit proſtratus
" in herbis."

But Lucretius does not affirm this of trees in general; and it has never been thought, that the juniper had any thing particularly noxious in it. Nay it is rather eſteemed to afford a wholeſome ſmell. The ſenſe therefore of the paſſage before us muſt be this; Night is now coming on, and it may be dangerous to ſit under the ſhade of a tree any longer; even though it is the ſhade of a juniper, which is accounted the moſt wholeſome of any.

Nocent et frugibus umbrae.] The hurtfulneſs of ſhade to the corn is mentioned in the firſt Georgick;

" Quod niſi et aſſiduis terram in-
" ſectabere raſtris,
" Et ſonitu terrebis aves, et *ruris*
" *opaci*
" *Falce premes umbras*, votiſque vo-
" caveris imbrem;
" Heu magnum alterius fruſtra
" ſpectabis acervum,
" Concuſſaque famem in ſylvis ſo-
" labere quercu."

Go home, ye well fed goats, go home, for Heſperus is coming on.

Ite domum ſaturae, venit Heſperus, ite capellae.

NOTES.

77. *Ite domum ſaturae, &c.*] Here the Poet repreſents himſelf under the mean character of a Goatherd. Thus Pope, of himſelf;

"A ſhepherd's boy, he ſeeks nō
" better name,
" Led forth his flocks along the ſil-
" ver Thame."

Saturae.] By the goats being ſufficiently fed, the Poet ſeems to have a mind to expreſs, that he had ſpent time enough, in the humble employment of writing Paſtorals.

The END of the *BUCOLICKS.*

ERRORS of the PRESS.

ECLOGUE I. p. 14. col. 1. l. 20. for *Num* read *Nunc.*
p. 25. col. 1. l. 2. for *et* read *and.*
II, p. 58. col. 1. l. 4. for *Par* read *Per.*
12. for *Authorem* read *Anthorem.*
p. 67. col. 2. l. penult. for *Damaci* read *Damaſci.*
III. p. 101. col. 2. l. 19. for *Canone* read *Conone.*
IV. p. 186. col. 1. l. 21. for *at* read *et.*
p. 190. col. 2. l. 13. for *tont* read *tout.*
V. p. 223. col. 2. l. 33. for *modeſty* read *modeſtly.*
p. 242. col. 1. l. 4. for *laedeſque* read *laudeſque.*
VIII. p. 334. col. 2. l. 13. for *eighth* read *fourth.*
p. 373. col. 1. l. 21. for *Roſcommon* read *Lauderdale.*

The following REMARKS were ſent me, after the Publication of the Georgicks, by the learned EDWARD KING, *Eſq*; in à Letter dated from Milkſtreet near Bromley in Kent, May 11, 1743.

GEORGICK I. ver. 388. I prefer *rauca voce*, which is the oppoſite to *liquidas voces*, ver. 410. Angelus Politianus, in his tokens of wet weather, has *latrant corvi*, which I have often heard.

Ver. 480. *Moeſtum illacrymat ebur.* Ovid's *mille modis lacrymavit ebur*, and Tibullus's *lacrymas fudiſſe tepentes* are nothing more than what is common in moiſt weather: but Virgil expreſsly refers the weeping into a prodigy by *moeſtum.*

Georg. II. ver. 78. *Aut rurſum.* Perhaps this means, that the ſame ſtocks, which were inoculated, upon the buds failing, are again cut for ingrafting.

Ver. 97. Theſe mountains riſe, or grow ſtill higher, with vineyards of theſe grapes upon them.

Ver. 251, 252, 253. This wiſh is, that in moiſt ſoils the rank graſs ſhould not be too prevalent, *Ne ſit illa terra, quae majores herbas alit, nimium fertilis*, viz. *majoribus herbis*, with the *inexpugnabile gramen*, as Ovid calls it. He would not wiſh his crop ſhould not be *praevalida*, for it was like to be too rank, there is a remedy preſcribed Georg. I. ver. 112.

" Luxuriem ſegetum tenera depaſ-
" cit in herba."

Ver. 279. I am well ſatisfied this does not mean two armies, *dubius mediis Mars errat in armis:* I think it ſignifies, that the ranks were ſo very regular, that Mars miſtook the middle ranks one for another. Mediis *armis* is as *medias acies*,

" Ipſi per *medias acies* inſignibus
" alis."

Georg. IV. ver. 82. *Directae acies* is juſt the reverſe of *turbatae acies*;

" Extemplo *turbatae acies* verſique
" Latini
" Rejiciunt parmas."
Aen. XI. ver. 618.

Ver. 408. Contains a double precept, 1. That you ſhould be early in cutting off the ſhoots. 2. That they ſhould not be burnt in the vineyard. If they were burnt there, they would ſcorch the vines, or perhaps totally conſume them. The burning ſmall-coal in our woods greatly damages the trees that are to be left.

Ver. 455. Mr B—'s remark amounts to nothing; for his reaſoning returns to what he objected againſt. Though Rhoetus and Pholus were not ſlain, yet in general may be ſaid *hoſtes domare letho*, though all are not killed.

Ver. 458. *O fortunatos nimium! Nimium* is *greatly.* It has in this place the ſenſe of *plurimum* or *maxime*, as in Claudian, *O nimium dilecte Deo!*

Ver. 508. *Hic ſtupet attonitus roſtris.* I believe he means thoſe who ſet up for politicians, who received the news of the Senate from the *roſtra.* See Middleton's life of Cicero. It does not relate to thoſe who ſtudied the Law, or were concerned in Law-ſuits; for that was mentioned before, ver. 501.

Ver. 519. I am of Mr B—'s mind, that *hyems* does not ſignify winter. If winter was the middle time of gathering, there certainly was a previous one. The ſubſequent lines put this out of doubt, *Varios ponit foetus Autumnus.*

Georg. III. ver. 100, 101. I take this to mean his own qualifications, and thoſe of his brothers and ſiſters, *et quis cuique dolor victo, quae glória palmae*, or it may be the offſpring of his father or grandfather, in which ſenſe the Civilians are uſed to conſider *parentes.* Our countrymen value ſtallions at this rate. It may be too late to chooſe a horſe for a ſtallion, by obſerving the excellencies of his colt: it may be better *abdere domo*; as ver. 95.

Ver. 118. *Aeque juvenemque magiſtri exquirunt. Juvenem* rather ſignifies a young man, than a young horſe: *aequus uterque labor* and *aeque juvenem exquirunt* relate to what went immediately before, which is breaking horſes for the chariot or riding.

Ver. 162. *Caetera paſcuntur virides armenta per herbas.* He may properly mean cows kept for the pail, which require a different management from the reſt.

Ver. 391. I muſt beg leave to differ from your opinion on this line, for though the *aries* was *candidus ipſe*, yet the blackneſs of his tongue, which the Moon did not examine, was a reaſon againſt chooſing him. *Candidus ipſe* is the principal parts of him, as *aureus ipſe*, Georg. IV. ver. 274.

Ver. 409. *Timidos agitabis onagros. Tumidos* is a good reading, according to the accounts we have of the wild aſs's being more than a match for the tyger in fighting.

Georg. IV. ver. 85. In the common tranſlations, it is left uncertain, which ſide the conqueror will oblige to yield. But ſurely he would hardly endeavour to demoliſh his own party. Therefore it comes to this ſenſe, *dum aut hos aut hos*, that is of the other party, *victor ſubegit dare terga, obnixi tamen ſunt non cedere.*

Ver. 203. Sir Daniel Molyneux's obſervation I think is quite right.

The following REMARKS were ſent me by the Reverend and Learned Dr WILLIAM GREENWOOD, dated from Warwick, May 14, 1748.

GEORGICK I. ver. 32. *Anne novum* — This paſſage receives great light and beauty from the Farneſe globe, and ſome gems, &c. repreſenting the Zodiack. The Ancients were at a loſs how to have the balance ſupported, and therefore it was originally held up by *Scorpius*; who extended his claws for that purpoſe out of his own proper dominions, and thus took up the ſpace of two ſigns in the Zodiack. But under Auguſtus, or a little after his death, they made *Scorpius* contract his claws, and introduced a new perſonage to hold the balance. On the Farneſe globe it is ſupported by Scorpius; and in ſeveral gems and medals of later date, it is held by a man: probably intended for Auguſtus himſelf. *Vide* Spence's Polymetis, p. 170. pl. 24. and pl. 25. fig. 3.

How does your remark in the notes, that Auguſtus was born under Libra, agree with Suetonius, who ſays he was born under Capricorn? In Aug. §. 94.

Suetonius, in the ſection referred to, does indeed ſpeak of the birth of Auguſtus being in December; Auguſtum natum menſe decimo, et ob hoc Apollinis filium exiſtimatum; *and at the latter end that he was born under Capricorn*; Nummumque argenteum nota ſideris Capricorni, quo natus eſt, percuſſerit. *In that ſection Suetonius ſeems to relate what various authors had reported: but in* §. 5. *where he plainly ſpeaks in his own perſon, he expreſsly declares, that Auguſtus was born on the ninth of the Calends of October, which is certainly under Libra*; Natus eſt Auguſtus, M. Tullio Cicerone, et Antonio Coss. IX. Cal. Octobr. paullo ante ſolis exortum. *This is confirmed by* §. 100. *where we are told that Auguſtus died on the fourteenth of the Calends of September, in the ſeventy-ſixth year of his age, wanting five and thirty days*; Obiit in cubiculo eodem quo pater Octavius: duobus Sextis, Pompeio et Appuleio Coss. XIV. Cal. Septembris, hora diei nona, ſeptuageſimo et ſexto aetatis anno, diebus quinque et triginta minus.

Ver. 42. *Ingredere*—I ſhould rather think with Catrou, that Virgil inſerted this paſſage, when he reviſed his Georgicks; and not when he firſt compoſed or publiſhed them.

Ver. 152. *Aſpera ſylva*—In your tranſlation you ſay, *A prickly wood of burrs and caltrops:* whereas I take them all to be of the Nominative caſe, as they certainly are in Georg. iii. ver. 384. where the very ſame words are uſed: and therefore they ſhould likewiſe be conſtrued thus, *prickly brambles, and burrs, and caltrops.*

I did

I did not take lappaeque tribulique *to be the genitive caſe, as appears, I think by the comma after* ſylva. *It might indeed have been tranſlated more literally thus*; A prickly wood ariſes, both burrs and caltrops.

Ver. 195. *Grandior* — Catrou places the full ſtop at the end of the next verſe, and makes the ſenſe run thus; *that the legumes may be larger, and boil better with a very little fire.*

Ver. 211. *Sub extremum*—Virgil cannot poſſibly mean the *laſt* by *extremum*, becauſe it would contradict his epithet, *intractabilis*; which implies that this ſeaſon is unfit for buſineſs. But as there are two extreams, and *extremus* is ſometimes uſed to ſignify the firſt, as well as the laſt; if it can be allowed to have that conſtruction in this place, the ſenſe will be very clear and conſiſtent: *that the time of ſowing barley is from the autumnal Equinox to the firſt heavy rains of the winter Solſtice, when the inclemency of the weather will put a ſtop to all works of this kind.*

Ver. 227. *Faſelum*—I won't pretend to ſay what the *Faſelus* was: but by theſe directions I think it can't be the very ſame as our Kidney-bean. For this is one of the tendereſt plants we have in the natural ground; and the leaſt able to bear the ſevere cold, either when it is young or old. It is therefore ſown the lateſt in the ſpring of all legumes: and as the ſeed will be melted in the ground, if much rain falls before it is come up; ſo the plant itſelf will be cut off by the firſt ſharp froſt in April or May, tho' it is ever ſo flouriſhing, or in October, when it is at it's full growth.

Ver. 255. *Deducere claſſes* — I think we ſhould underſtand *deducere claſſes*, to bring back the fleets: and thus the ſame oppoſition will be continued that was in a preceding verſe. *Hence we learn when to ſow, and when to reap: when to venture out to ſea, and when to retire into port again.*

Ver. 268. *Quippe etiam*—I obſerve the Commentators give reaſons why ſome of theſe works may be done upon a holiday; but do not take any manner of notice of the reſt. Now ſince they are only to be juſtified by charity or neceſſity, all the following paſſages muſt be conſidered in that light. So that huſbandmen are allowed, *rivos deducere*, to let out the flaſhes of water which are brought upon the fields by ſudden ſhowers and land floods: they may, *ſegeti praetendere ſepem*, ſecure the fences of their corn, when by the omiſſion it would be expoſed to immediate damage from treſpaſſing cattle: they may, *inſidias avibus moliri*, guard againſt the feathered robbers, who make no diſtinction of days, but are always pilfering the ſeeds whenever they can come at them; and they may, *gregem fluvio merſare ſalubri*, bathe the flock in the river, if it is required for the health of the ſheep. But why they ſhould then burn the thorns, which may be conveniently done at any time; or carry oil and fruits to town, for which there were probably other market days; though ſo correct a writer as Virgil had undoubtedly his reaſons for it, yet I muſt own myſelf at a loſs to diſcover. Unleſs for the latter there might be the ſame neceſſity, as there

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is to cry milk and mackrel in London upon a Sunday: and if this could be proved, we may eaſily ſuppoſe they might be permitted to return with ſome other loading for back-carriage. And if the former appeared to be any thing like our burning of charcoal, this would be a work that might be continued, though not begun, upon a day that was eſteemed ſacred.

Georg. II. ver. 97. *Amminea* was near to *Falernus*, and *Pliny* ſays, *Principatus datur Ammineis propter firmitatem*, l. 14. 2. Expreſſions very like theſe of Virgil. So that theſe three lines may be thus rendered; *There are alſo Amminean vines, which yield the beſt bodied wines: to which the Tmolian, and Phanaean, and ſmaller Argitis muſt give the preference; though the two firſt are reckoned prime wines, and the laſt none can rival*, &c. Or ſuppoſe the 98th verſe to be in a parentheſis, which would be more poetical, and then the conſtruction will run thus; *There are alſo Amminean vines, which yield the beſt bodied wines, (to which the Tmolian and Phanaean, though reckoned prime wines muſt give the preference) and there is the ſmaller Argitis, which none*, &c.

Ver. 206. *Tardis*—I think the epithet *tardis* alludes to the largeneſs of the loads, which occaſioned the bullocks to move more ſlowly. So that the whole verſe gives one a ſtrong idea of the quantity of corn both in number and weight of loads, that is produced upon ſuch land.

Ver. 321. *Prima*—I don't know any paſſage more crowded with fine expreſſion, than theſe two lines. But in my opinion the beauty of it is greatly tarniſhed by ſuppoſing that *aeſtas* means nothing more than heat. The ancient and natural diviſion of the year was into ſummer and winter: and to which many authors allude both in proſe and verſe. But ſince between the extremities of heat and cold in theſe ſeaſons, there were intermediate ſpaces of moderate weather, the two others of ſpring and autumn were added; which at their beginning and end generally partake of the qualities of the preceding and following ſeaſon. So that Virgil points out in the moſt poetical manner the very particular time in autumn that is moſt proper for this work. For, ſays he, one of the beſt times for planting vineyards is, upon the coming in of the firſt cool weather in autumn, before you touch upon winter, and when the ſummer is quite gone.

Ver. 389, 392. *Oſcilla—caput*—Mr Spence in his Polymetis, p. 129. hath cleared up theſe paſſages by a gem in the great Duke's Collection at Florence, pl. 20. fig. 2. which repreſents a tree with ſeveral little heads of Bacchus hanging upon it, that turn every way.

Georg. III. ver. 10. Before I had read Catrou I was of opinion, and am very glad to be ſupported by him in it, that all this following paſſage to the 40th verſe is a moſt maſterly allegory, whereby the Poet promiſes to perfect and publiſh the Eneide after his return from Greece. And if we take it in this light, it will greatly heighten the many beauties that are to be found in theſe lines.

lines. The Eneide was the temple: Auguſtus was the divinity, for whom it was formed, and to whom it was dedicated: his anceſtors, as they are the principal actors in the one, ſo are they repreſented as the capital ſtatues to adorn the other: and his victories, like baſſo relievos, were to embelliſh the work.

Ver. 37. *Invidia*—I cannot forbear obſerving Virgil's genteel manner of reflecting upon the factious and diſcontented, that were enemies of Auguſtus; by repreſenting them under the figure of envy, trembling for fear of the ſevereſt tortures, that the Poets have allotted to the moſt enormous offenders.

Ver. 81. —*honeſti*. I think *honeſti* relates only to the outward appearance, and that thoſe colours are moſt graceful and pleaſing to the eye: for otherwiſe it is true as the Engliſh proverb ſays, A good horſe is never of a bad colour.

Ver. 81, 86. *Luxuriat toris pectus—Denſa Juba*. It muſt be remembered that Virgil deſcribes the fine horſe for the menage to be trained either for war, or the chariot: for an Engliſh jockey will never agree with him, that a brawny cheſt and a thick main are beauties in a horſe.

Ver. 132. *Curſu*—As Virgil, according to your obſervation, ſeems to intend theſe precepts for both ſpecies, I think *curſu quatiunt* refers to the exerciſe proper for the mares, and *ſole fatigant*, &c. for the cows.

Ver. 299. *Turpeſque podagras*. Many farmers, particularly in Warwickſhire, call this diſtemper, the Fouls: which, conſidering the part affected, is a literal tranſlation of Virgil.

Ver. 400. *Quod ſurgente*—I think Virgil, in his ſhort manner of hinting a direction, plainly points out to us which milk is beſt for cheeſe, and which for butter. What you milk in the morning and the day time, is to be preſſed into cheeſe at night: and what you milk in the evening and the night, is to be made into butter; and either carried, *ſub lucem*, very early in the morning to market in baſkets, before the ſun will have power to melt it, or ſeaſoned with a little ſalt and laid up for uſe in the winter. This conſtruction will render the paſſage very clear and expreſſive, and remove the difficulties, which have ſo much puzzled the Commentators in explaining the meaning of the word, *Calathis*.

Ver. 478. *Hic quondam*—It appears plain to me that the Poet is ſpeaking only of a peſtilential diſtemper that many years ago invaded the Alpine countries: but in what period of time cannot fairly be collected, neither is it material, notwithſtanding the names of Chiron and Melampus are mentioned; for theſe I take to be uſed in general for the moſt eminent phyſicians. And as all raging plagues are attended with many like circumſtances, it is no wonder that his relation ſhould very much agree with thoſe, which Thucydides and Lucretius have given us of the plague at Athens: though probably he might take ſeveral hints from them to heighten the deſcription.

Ver. 500. *Incertus ſudor*—That *incertus* means it was doubtful whether a ſweat was a good or bad ſymptom, and that at firſt they could

could not gueſs at the event of it, is evident I think from the words that follow; where he tells us when it comes to be a bad one: for when it grows cold, it is the forerunner of certain death; and conſequently till that fatal turn, there might be ſome hopes of a recovery.

Ver. 553. *Inque dies*—This repreſentation, of the fury's growing larger every day, is one remarkable inſtance, among many others, of the ſtrength of Virgil's imagination: and is intended to point out to us the gradual increaſe of a peſtilential infection till it arrives at the full height. There are two other inſtances of growing figures in the Eneide, the one of Fame, lib. 4. ver. 175. and the other of Alecto, lib. 7. ver. 448.

Ver. 558. *Donec humo*—I cannot ſuppoſe that before this they did not know how to bury any offenſive carcaſes: but I take the meaning of this paſſage to be, that they attempted to make ſome profit from them, after they were dead; till they learnt by experience there was nothing for them to do, but to bury them. For, as it follows afterwards, neither the hides, nor the wool, nor the fleſh were found to be of any ſervice: but on the contrary ſome of them produced the moſt dreadful effects upon thoſe that ventured to make uſe of them. I cannot conclude this note without making a ſhort remark of the great conformity between the directions of Virgil, and thoſe of his Majeſty's order in Council; and the reaſons for them both. Here is advice to kill and bury, becauſe no remedy was found to have any good effect, and the infected ſkins and carcaſes proved of ſuch fatal conſequences. For the immediate killing, ſee ver. 468. for the burying, ver. 558. for the inſufficiency of medicines, ver. 548. and for the hurtfulneſs of the infected ſkins and carcaſes, ver. 559.

Georg. IV. ver. 153. *Solae*—I wonder that the commonwealth of ants ſhould eſcape the obſervation, or the memory of this accurate writer: for many of theſe particulars are as juſtly applicable to them, as to the monarchy of bees.

Ver. 179. *Daedala*—This word gives one a ſtronger idea than to be barely rendered, *artificial:* as it ſeems to reſemble the works of theſe little animals to the famous labyrinth built by Daedalus in Crete.

Ver. 372. *Eridanus*—All travellers agree that the Po is not a rapid river: neither is it likely that it ſhould be ſo. For the force of a current is occaſioned by it's fall from a chain of mountains, or running down a ſteep deſcent of country: but the Po, very ſoon after it's ſource, flows on through the vale of Piedmont; and afterwards traverſes all the rich vale of Lombardy. Theſe are the *pinguia culta* which Virgil ſpeaks of: and therefore very probably he means that no river, which runs through ſo long a tract of fertile plains, is more violent than the Po. So that I think, if Dr Trapp inſtead of *the*, had ſaid,

—— Thro' *ſuch* fertile fields, v. 444.

his tranſlation would have come ſomething nearer to the ſpirit of the original.

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